The AMERICAN HOME

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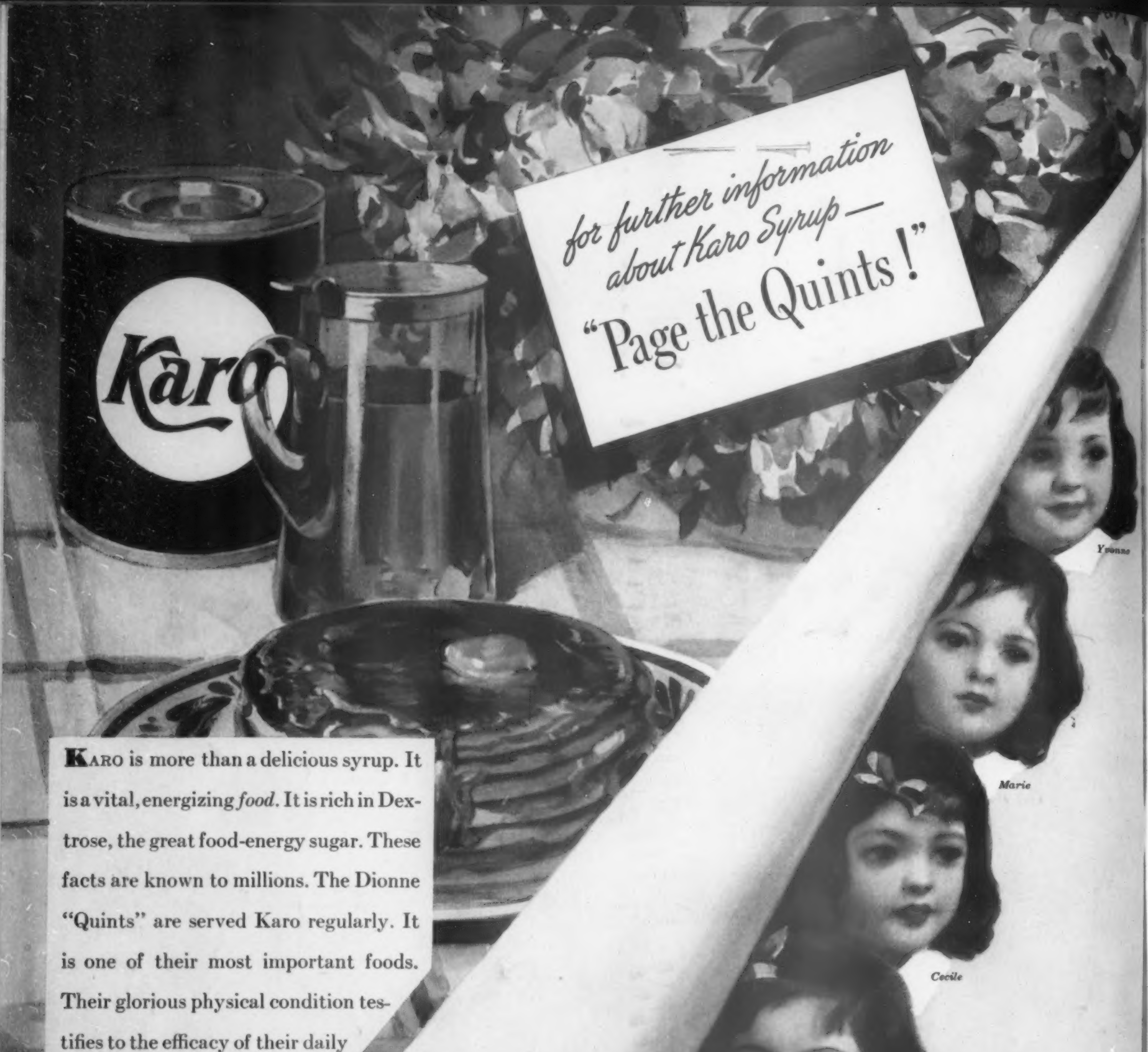

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KARO is more than a delicious syrup. It is a vital, energizing *food*. It is rich in Dextrose, the great food-energy sugar. These facts are known to millions. The Dionne "Quints" are served Karo regularly. It is one of their most important foods. Their glorious physical condition testifies to the efficacy of their daily diet. Karo is sold by grocers everywhere. For energy, for enjoyment, serve Karo every day.

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YOU WANT TO GET your money's worth when you buy a car. So compare delivered prices...and *actual values.* You'll be astonished at how *much more* Plymouth offers.

Try the new Plymouth ride. You'll find Plymouth steers faster, handles far easier.

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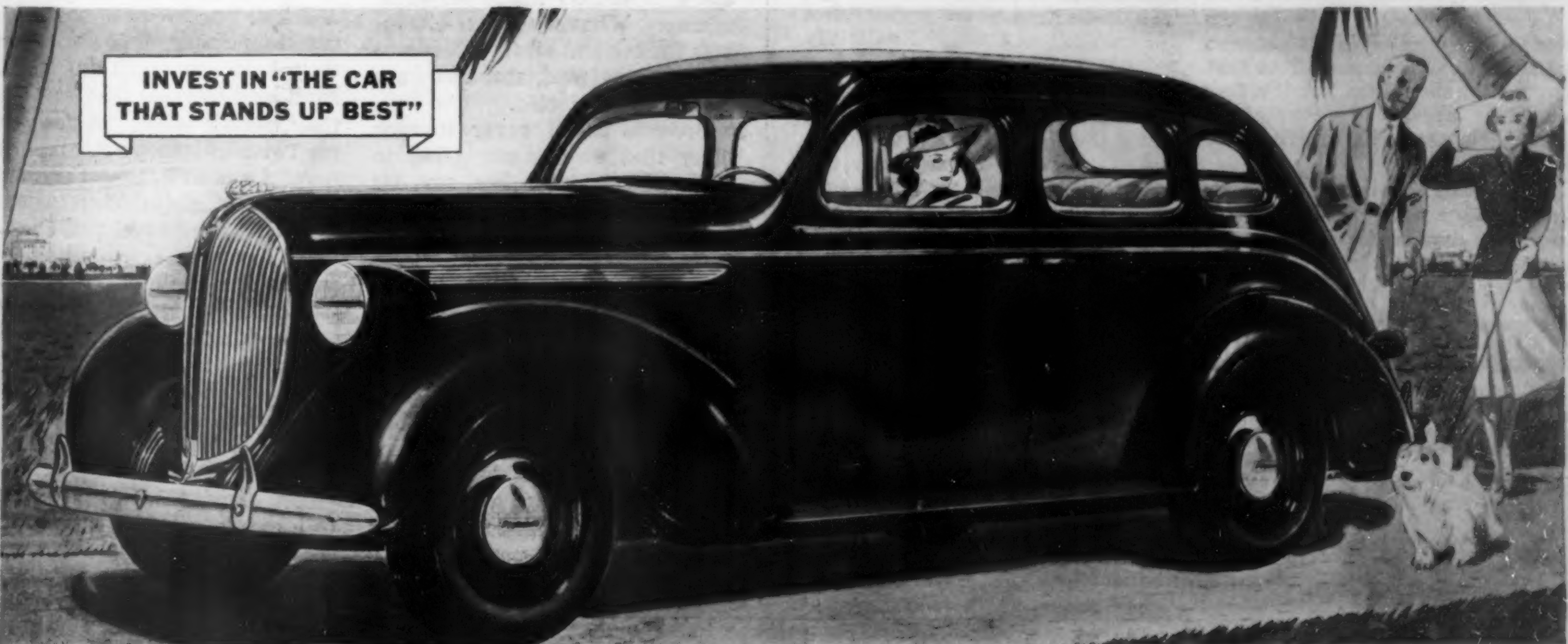
INVEST IN "THE CAR THAT STANDS UP BEST"

EXPOSURE?
GARGLE LISTERINE

When a person coughs or sneezes on you, the air carries bacteria and deposits them in your nose and throat. Prompt action with Listerine, which kills germs, may avert an oncoming cold.

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Like wet feet, drafts are dangerous because they chill the body unequally, weakening its resistance to germs. Avoid all drafts, and when you have been in one, gargle Listerine.

Listerine kills germs associated with colds and sore throat

Tests During 7 Years' Research Show Cold Prevention Results That Amaze Even Medical Men

No remedy or treatment that we know of can show the brilliant clinical record in fighting colds that Listerine advances. Listerine offers you the possibility of getting off with light colds this year, or *no colds at all*. It is the new therapy that succeeds.

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That those who gargled Listerine Antiseptic twice a day *had fewer colds, milder colds, and colds of shorter duration than non-users*. More important still—colds of Listerine users reached the *dreaded danger zone of the chest* less frequently than colds of non-users.

Why such results, that impress even medical men? Why is Listerine preferred to drastic purgatives that may weaken the system, vaccines that sometimes upset the patient, and those inhalants which may irritate the nasal passages?

Here is why: Listerine treats colds for what they really are—acute local infections. And the quickest way to combat local infections, as any doctor will tell you, is to kill the germs involved in them. That is exactly what the Listerine gargle does.

The secret of Listerine's success, we believe, must be that it reaches the virus (germ) which many authorities say causes colds. At the same time it kills by millions the threatening "secondary invaders"—germs that usually inhabit even normal mouths, waiting until resistance is low to strike. Among them are the dangerous influenza and streptococcus germs. These "secondary invaders" are the germs that complicate a cold and produce inflammation. *They must be held under control*.

Five minutes after gargling with Listerine Antiseptic, tests showed a germ reduction averaging 94.6%. Fifteen minutes after, 96.7%. Even one hour after, nearly 80% on the average. This amazing germ reduction gives Nature a helping hand, and materially reduces the risk of cold. That is a matter of laboratory record.

Use Listerine night and morning, and at the first symptom of a cold, increase the gargle to once every two hours. This pleasant precaution may spare you a long and expensive period of suffering.

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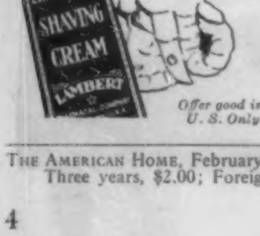

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To get you to try Listerine Shaving Cream, we make this unusual bargain offer . . . Used-razor-blade container of genuine porcelain, designed by Esquire Magazine sculptor, Sam Berman . . . and 20-day trial tube of Listerine Shaving Cream, both for 10¢.

Listerine Shaving Cream is great for tough beards and tender skins. A half-inch billows into a face-full of soothing, beard-wilting lather. Leaves face cool, smooth, and eased.

Send 10¢ in coin to get your 20-day trial tube and porcelain used-blade container.

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Dept. 508, St. Louis, Mo.

THE "LITTLE WOMAN"

KAY HENNING BROWN

As MONTHS go, February, in our family, is almost as popular as December. With Brownie and me it's a case of relief at being released from the lean days of January with a roof still over our heads. With the boys, however, February is just one long splurge of celebration. Already we wade about in a happy welter of valentine lace, and hearts-ready-to-assemble. The welkin rings with boyish voices arguing over who has the likelier prospect for valentine gathering *this* year. "I *know* Mary'll make me one," says Peter, "and maybe *Tookit* will, too." "Tookit's too little," counters John. "She is *not!* Don't be a idyut, Johnny," and the battle is on.

Valentine's Day is quite pushed aside, however, when John remarks to his contemporaries in an offhand manner, "Abraham Lincoln and George Washington and *my brother* were all born in February!" Peter, with the dignity of an additional year about to fall upon him, takes the admiring gazes of John's friends with such calm that there seems to hover over him an aura of split rails, chopped-down cherry trees, and cocked hats. Peter feels very friendly with Lincoln, but is a bit in awe of the tales about George Washington. However, I find myself looking out at our two cherry trees with a bit of apprehension.

I am enough rested after Christmas and January cleanings-up to think it would be a good idea to prepare for Peter's birthday by doing *something* about the boys' manners. What with after-Christmas fatigue and all the Christmas books to be read, manners have been a bit neglected.

Brownie and I swear to each other that we are not going to nag the children. We say we mustn't interrupt them in the midst of one of their exciting stories to tell them they have their elbows on the table or that their milk is quietly pouring itself on the floor. We try to follow out the instructions from Peter's play school about being "positive" in our directions and I rack my brain, come dinner time, to say something positive when the milk *is* upset. Just try it sometime. "Milk is made for glasses—Milk is meant to be *poured* from a pitcher *into* a glass—Milk is *wet*." You can see how we feel. Then we say firmly that the only way a child ever really learns manners is by watching the example of his parents at meals, and we admire each other's adroit handling of silver and glass. However, the only way that seems to work is that the little dears seem to notice only the slips we make. They have never let Brownie forget how, in an absent-minded moment, he brought in a huge hunk of butter on the end of a knife, or the time I licked the pudding spoon right at the table. They pounce with fiendish glee upon us if we so much as rest one thirty-second of an offending elbow on the table.

The only night I can be sure of holding the stage at dinner is the evening of the day I've gone to our International Affairs Group. I don't really know why I go because I'm so upset when I get home that I'm of no particular use to the world or anybody else, and with a fanatical gleam in my eye at night I talk about the wretched state of the world. Brownie gets weighed down, too, and between us we talk so fast that our offspring haven't a chance. Sometimes they listen, but most often after one of these international meals I find John's carrots neatly tucked under his plate and a vacant chair at Peter's place and Peter triumphantly starting the "Fist Simpony" on the Victrola.

Our Victrola has more than once saved our sanity. We've had it a year and have managed to accumulate a few records we think wonderful and a few we think awful, which the boys thoroughly enjoy. We had a grand Christmas check from Mother last year and, oh, I wanted an electric mixer. I've been wanting one for years and have had my friends who are mixer-owners so coached as to my longings that, whenever they've invited us out for dinner and laid offerings of delicious cake and marvelous mashed potatoes before Brownie, they have remarked in an offhand kind of voice that they used their electric mixer. "A few simple twists of the wrist." But I've never been able to get Brownie mixer-minded. He *likes* to mash potatoes, he says, and cake doesn't really agree with him, anyway, and, moreover, where would we put it? So when I got wistful about the check and the mixer, he got wistful about how much he'd like *good* music in the home and how important it was for the children and how parents really didn't deserve to be parents unless they tried to give their children a chance at beautiful music and books and pictures. Well, I just weaken when

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Brownie starts that line. I'm so afraid he's going to talk soon about "moulding" them that I try to say it first and we get so enthusiastic it's really something to see. So I knew if my baser nature triumphed and we acquired a mixer I would never be able to live it down. I knew that if John turned out to be a bandit, and Peter a train robber, Brownie wouldn't exactly *say* it was because of that electric mixer, but I would feel it in the air. So we bought the Victrola attachment for our radio.

One of our friends gave us some of his discarded records. There was a little number about a clock store that Peter thought was wonderful. There was an Indian dance that John interpreted with gestures. Another friend lent us Beethoven's Fifth Symphony and, by adroit bargainings with the boys for so many clock stores and Indians for so many Fifth Symphonies, Brownie managed to get Peter, at least, to sit through the Beethoven. After a winter gayly composed of Beethoven, a little Brahms, and a great deal of clock store and Indians, Brownie was just getting to the place where, on the slightest provocation, he would launch forth on the almost-four-year-old and the influence of good music. One quiet Sunday afternoon Peter sidled up to Brownie and asked for the "Fist Sympony." No clock store to begin with, no Indians; just pure and unadulterated Beethoven. The expression of complete satisfaction and quiet triumph on Brownie's face would have warmed anybody's heart. Peter nestled up to Brownie on the sofa and the picture was really lovely. I was practically melted with mingled tenderness and pride when the sound of childish voices raised in some bitter argument came in on the Beethoven-filled air. Peter wriggled a bit, and looked at his father. Peter slipped away a fraction of an inch, and looked again. Brownie was quiet. Peter got down from the sofa and tiptoed over to the window. Ah, David and Johnny and Buddy and Bruce, all fiercely and happily arguing; much shaking of the fist by Johnny. Ah, one must rush to one's brother's side! Peter tiptoed to the door and looked around. Brownie was looking mildly hurt. "Father," said Peter in his most ingratiating voice, "I knowed you liked the Fist Simpony so I asted you to play it so's you'd be happy," and he was gone. I discreetly refrained from comment. Sometimes I do, and have hope for myself. Brownie sighed. "Well, just wait till I get the Seventh, for my birthday! That'll get him!" And, true tell, it did!

What, between Brownie's gentle hints for more and better records and John's not-so-gentle hints for the things in a vividly pink catalogue that came to him through the mail, I find myself hard put. John is at the stage where he believes everything he reads. He maintains a healthful cynicism toward oral speeches and is likely to remark, "Oh, bologny," to some of the more fluent of our radio announcers. But the written word, ah, that's another matter. He has sent more stamps for more junk than I can begin to mention. Some day I hope he catches on, but at times I have my doubts. Right now this catalogue provides conversation for every dinner. "Garsh," he remarks, "I wish I had one of those Silent Defenders on page 17. I'd just take it to school and use it on that sixth-grade boy who took the air out of my tires." He goes into gales of merriment over the list of people he'd like to try his Joy Buzzers, Whoopie Cushions, or other practical joker tricks.

High on a hill

[Continued from page 13]

The sod roof is a typical feature of a Swedish cottage. They make them of overlapping layers of birch bark covered with pine tar. Sod is placed on top of this in two layers, the first placed upside down, the top one, right side up. Eventually the roots grow together and form one sod. Such a roof is cheap, it will last indefinitely and it provides excellent insulation for the house. In building the Gillette cottage the same principles were used with available materials. Wood sheathing was laid on the rafters and roofer's felt, lapped six inches, was placed on top of the sheathing and swabbed with two coats of tar. Copper stripping was applied to the top of the house cornice. Two layers of sod were placed on the roofing, with four inches of mixed peat moss and top soil between, and strips of chicken wire to hold the materials together. In season, phlox, nasturtiums, iris, and various wild flowers bloom abundantly on the sod roof.

The interior of the house consists of one large room approximately twenty-four feet long by sixteen feet wide, including a concealed kitchenette and lavatory. The colored photographs illustrate the imaginative decoration and the hearty spirit of the room and its furnishings which are authentically in the Swedish style. The corner fireplace of whitewashed brick and stucco is a center of interest. It is open on two sides and a corner bar supports the top which provides a handy plate

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● It's going to be a *lucky* New Year for people who use Edison MAZDA lamps! They'll get more light, *at no extra cost for bulbs or current.* As a result of MAZDA lamp research, these improved 1938 G-E bulbs are *brighter* than ever before in history.

Start the new year by replacing burned-out or blackened bulbs with these improved G-E bulbs. Be sure to get plenty of the sight-saving sizes, 75, 100, 150 watts. For the sake of your eyes and your pocketbook you need a plentiful stock of G-E bulbs on your kitchen shelf. They are brighter . . . and they *stay brighter longer.*

BUY WHERE YOU SEE → THIS EMBLEM

EDISON MAZDA LAMPS
GENERAL ELECTRIC

"Buffalo Bill" can't leave the house

THE Indians are on the warpath and the Cowboys are ready to fight—but Buffalo Bill can't take part. For he has a cold, and Mother is afraid to let him go out of the house.

Like *every mother—every winter—* she faces the problem of how to gain greater freedom from colds for her family. The right answer would mean less time lost from work, from school, and from play. It would mean less worry and less expense. It would mean better health for every member of her household—less danger from the *after*-effects of colds.

THE ANSWER—The right answer seems to be clearly indicated by the results of an extensive clinical study —in fact, one of the largest ever made on colds. This study included four series of tests. They were made under everyday living conditions, and included 17,353 subjects, more than 7,000 of them school children. In the course of the tests, a total of 37 physicians and 512 nurses and supervisors took part. The official summary of results shows not only *fewer colds* and *shorter colds*, but actually—

Sickness from Colds Cut More than Half (50.88%)!
School Absences Due to Colds Cut Even More (57.86%)!

These results were gained by following a simple plan that any mother can easily follow right in her home—Vicks Plan for Better *Control* of Colds. This practical home guide represents the 30 years' experience of Vick Chemists and Medical Consultants in dealing with colds. It includes a few sensible health rules and just two forms of *specialized* medication: Vicks VA-TRO-NOL, the scientific aid in *preventing* many colds; and Vicks VAPORUB, the family standby for *relieving* colds.

IN YOUR OWN HOME—What Vicks Plan can do for you and your family may be less—or even more— than what it did for thousands of people in these scientific tests. But its splendid record in this huge colds-clinic certainly makes it well worth trying in your own home.

Full details of Vicks Plan and its remarkable results come with each bottle of Va-tro-nol and each jar of VapoRub.

To help PREVENT many Colds
VICKS VA-TRO-NOL
Just a few drops up each nostril at the first sniffle or sneeze.

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Massage on throat, chest, *and back.* No "dosing" to upset the stomach.

2 BIG RADIO SHOWS: Sunday 7 P. M. *(EST)—famous guest stars featuring* JEANETTE MacDONALD... Mon., Wed., Fri., 10:30 A. M. *(EST)* TONY WONS. *Both Columbia Network.*

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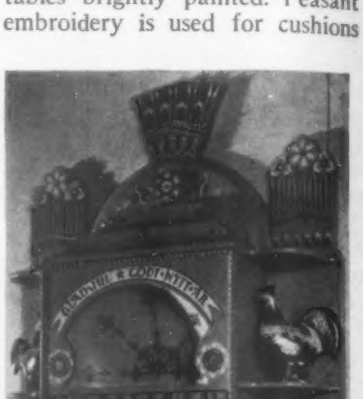
shelf. The hearth is generously deep and is equipped with a swinging crane designed to hold several pots, and with a draw curtain for concealing the hearth when it is not in use. The hearth is raised to allow easy access for cooking. The skillets, saucepans, and other cooking utensils are of copper or brass and were brought from Sweden; the pot on the hob is for coffee, the inevitable adjunct of the Swedish household.

The wood closet is to the left of the fireplace. It extends three feet outside of the house wall and has an outside door as well as a small interior door. In this way it is possible to put wood in the closet from outside and have it readily accessible from the inside. The four-foot projection of the fireplace into the room provides space for a kitchenette in the corner to the right of the fireplace. It contains an electric stove, sink and drainboard, and china and glass cupboards.

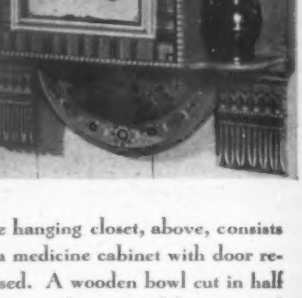
Spanning the room are iron tie rods which aid in carrying the heavy roof load. The sod of the roof forms an excellent insulating material and keeps the room pleasantly cool in summer. The flooring is laid in random-width boards of natural color rubbed to a smooth finish. The walls and ceiling are of rough wood sheathing gaily painted, the wainscoting in cerulean blue, the upper walls and ceiling in white with vermilion accents. Around the window frames are elaborate architectural decorations in vermilion and blue and white, and the rafters are accented by blue decorations on the sheathing. The door frames are mostly vermilion and their panels are elaborately and intricately painted. The Swedish national coat of arms, a circular blue field with three golden crowns, held by two lions, appears over the kitchenette door.

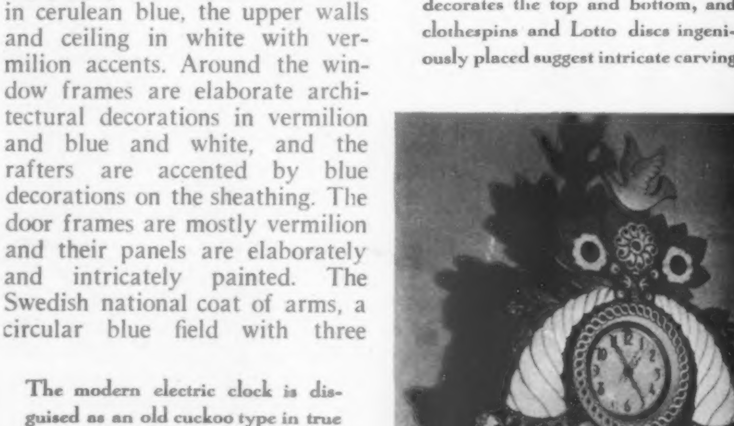
The furnishings continue the vivid colors of the house. There are simple cupboards, chairs, and tables brightly painted. Peasant embroidery is used for cushions



The hanging closet, above, consists of a medicine cabinet with door reversed. A wooden bowl cut in half decorates the top and bottom, and clothespins and Lotto discs ingeniously placed suggest intricate carving

The modern electric clock is disguised as an old cuckoo type in true Swedish fashion. A few carved designs are supplemented by Lotto discs





and Swedish bags and tablecloths. Striped chair seats, made of materials used in native aprons, and rag rugs are cheerful notes. Perhaps the most engaging objects in the room are the clock and hanging closet designed and painted by the owner. The clock runs electrically but it is disguised as a cuckoo clock; it has a painted plywood frame with an authentic cuckoo, cornucopias, flowers, and a bird's nest with eggs painted in it. It is done in vermilion, white, and blue and touched in gold. The cabinet is constructed of nondescript materials cleverly put together. A wooden salad bowl was cut in half and one part forms a concave niche while the other half is used as the convex base of the cabinet. Seventeen clothespins form the decorations at top and bottom, and counters from a Lotto game are used as flower forms. The cabinet door has been reversed, to afford space for a painted panel, and the flat, semicircular trim at the top is half a bread board. The whole cabinet is vigorously painted in the prevalent colors of the room. The originality and simple charm of these two objects reflect the spirit of an uncommonly beautiful and altogether charming summer cottage.

Ivies in my apartment

[*Continued from page 45*]

care. Some few, such as Hedera canariensis, which, as the name implies, is believed to have originated in the Canary Islands, seemed to like a little more warmth and sunlight, and these were kept more constantly in the sunniest spots. The soil requirements of all seemed about the same, and very simple. A fairly heavy, not too rich, soil answered their needs satisfactorily and in order to avoid the risk of rapid, soft growth that might be susceptible to disease, no fertilizer whatsoever was used. Most of the ivies naturally grow very slowly, so my plants, in general, added but few new leaves throughout the winter; but they were very healthy and sturdy.

All the smaller pots were kept in oblong enamel baking pans, with the spaces between them filled with a mixture of three parts builders' sand and one part peat moss which was never allowed to dry out. This insured an even supply of moisture for the plant roots, created a more humid atmosphere around the plants, and was particularly beneficial in that it lessened the evaporation from the leaves that the drier air of the room would have caused. The plants themselves were watered from the top each morning, but no excess of water was allowed to accumulate in the pans. Night watering was avoided as far as possible, though occasionally, if a plant seemed unduly dry at night, watering it seemed the safer course. It required about a gallon of water daily, on and around the plants, to provide the necessary moisture.

Once a week at least all the plants were given a thorough spraying or syringing with clear water, the pans being put in the kitchen sink or the bathtub and a small rubber bulb syringe used. The sink was easier on the back, but the tub permitted more to be handled at one time. Squeezing the bulb hard sent a fairly forceful spray on the leaves, both the tops and the under sides. The water used was as near room temperature as possible; cold water, as it comes from the tap in winter, gives the plants too much of a shock. When the exigencies of the household permitted, the plants were left in the tub a good part of the day so they could be sprayed several times.

This frequent spraying with water is of the utmost importance. Largely due to it, I believe, I had practically no difficulty with insects or disease. Some of the plants when first acquired were suffering from a leaf spot that is quite prevalent among ivies and which caused many leaves eventually to drop off. To prevent this disease from spreading, the affected plants were isolated so far as possible and sprayed with Bordeaux mixture just as soon as they came into the house. In addition, all the plants were given two sprayings with Bordeaux during the winter, both upper and lower sides of the leaves being sprayed. Only one plant caused me any real difficulty, and that was Hedera helix lucida, which developed a cobwebby growth on the underside of the leaves, which later turned yellow and then dropped off. [*Sounds like red spider injury, calling for a contact spray of some kind.*—HORTICULTURAL EDITOR]. Cutting back the long vines more than half, and extra spraying and care, made even this ivy presentable by mid-March. Of course, when show time approached, every leaf of every specimen to be shown had to be carefully washed with tepid water in order to remove the whitish deposit that Bordeaux mixture leaves behind.

Ivy, that is, Hedera, is a pretty tough kind of plant and as nearly perfect for the home as one could desire. Even ordinary house conditions do not cause any marked damage. The different varieties do not demand any very particular temperature. Mine were kept near the windows where the air was somewhat cooler than elsewhere and they suffered no ill effects from the greater drop in temper-

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They are your friends and neighbors, living in every section of the United States.

One person out of every 170 in this country owns Bell System securities.

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Whatever their contacts with the telephone may be, their interests are the same as ours—the most and the best telephone service at the lowest possible cost.

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and sleep on PEQUOTS

And there's luxurious comfort, too! You play hard all day; and at night you sink gratefully into one of the Lodge's deep beds, between smooth, soft Pequot sheets—and sleep like a log!

WHEN SHEETS were selected for Sun Valley Lodge, Pequots were the natural choice. Their rich, smooth texture suggests the luxury which wealthy Lodge guests expect. Yet Pequots are not expensive. And they wear amazingly!

The *soft strength* which put Pequots in Sun Valley Lodge... has also made them the most popular brand of sheets in America! *Soft strength* makes Pequots stay fresh on the bed longer...come from the laundry firm and white...and 'way outlive sheets that offer merely surface smoothness. *Things to remember at White Sale time!*

Pequot Mills, Salem, Mass.

EXTRA! EXTRA! *Double tape selvages make every Pequot sheet extra strong . . . Look for this exclusive feature in Pequot sheets!*

NO MORE MISFITS! *Permanent projecting tabs tell you the size of every Pequot sheet—in plain sight on your linen shelf!*

PEQUOT

ature that occurred at night. Fortunately the winter before I showed them was the first in years without much strong, icy, west wind. Windows could be opened freely from the top for ventilation without fear of damage from sudden blasts of cold air.

All the plants were moved about practically every week, so that they would not develop a lop-sided appearance from constantly facing the light from the same direction. Handling the plants that grew long vines was something of a problem as I felt that better specimens could be obtained by doing very little pinching back. No shoots were allowed to develop more than sixteen or eighteen inches, however.

In the dining room window we put a small table, raised several inches from the floor, so that the top was well above the window sill. Placed on this, the trailing vines could get plenty of light and sun without having to bend upward. A large piece of plate glass from a dressing table used to cover the table made the care of the ivies much easier. If a little water was spilled on it, or if the plants needed extra spraying no harm was done. In the other rooms, the plants had to be put on the window sill itself.

With so many plants on hand, I could always use some for sheer decorative purposes. A low shrubby ivy in a suitable bowl might grace the dining table. Cascading vines in large pots flanked the living room window, with some of the more bushy plants on the book shelves below, accented by tall sansevierias. The coffee table generally held some miniature type, in an ashtray!

From the collector's point of view, ivies are quite as fascinating a hobby as old glass or snuff boxes. Some of the work of locating different specimens was done by mail and my correspondence was interesting and varied. But my search also led me on pleasant excursions to greenhouses, all within the radius of a day's travel. While many trips were fruitless, others turned up unexpected treasures from unsuspected sources. I soon learned that it is wiser to ask to see the ivies than to ask for any particular kind; great difficulty lay in the faulty nomenclature used by different growers. A hopeful quest for what was termed "Hedera helix donerailensis" turned to disappointment when the plant proved to be just another H. h. minima! Again, when a distinctly different-looking ivy turned up no sure name could be found to fit it. Identification of specimens frequently causes experts to hesitate, and, of course, every plant that was to go into the collection at the show, had to be named. I had much difficulty restraining my husband from marking one unknown species "Hedera helix Inshe-goes"! Finally I had to fall back on the solution of marking several as varieties of their nearest relations, according to the leaf form, coloring, or habit of growth. All this only added to the interest of the game, and caused me to spend many hours poring over Hibbard's old "Monograph on Ivy," still one of the most complete works on the subject, and many other books.

When the show was over and warm weather had come, all the ivies were put outdoors and the house seemed quite empty. Now, with the advent of another winter (as this is being written), I am again welcoming back into the house some of my old friends.

I tell myself that this winter I will not permit my ivies to own the house; that *I* will be its mistress and choose only those ivies to decorate it which are distinguished and exceptional. But there I am faced with a difficult problem. They all have their good points, from the dainty little variety marginata to the spectacularly beautiful Gloire de Marengo. And how can I leave "corsica," to take its chances over winter in the garden, just because its color is apt to be a bit dingy? Surely I will have to find some corner that will welcome it!

A list of the more interesting ivies

Under different conditions, any variety of ivy is likely to show considerable change, in leaf or habit of growth, from the type. Sometimes a plant will have two or three quite differently shaped leaves on one stem. It just makes it more interesting! The numbers following the names refer to the leaf sketches on page 45; the letters refer to the plant sketches on page 9.

Hedera helix aborescens (20—four different forms)—Has woody stems that can stand upright, though it will climb. Large leaves of rich dark green and considerable substance. Outdoors it will kill off in a very cold winter.

H. h. atropurpurea—The whole plant, as well as the leaves, is small and neat; it does not run much. The leaves are almost black in fall and winter and the stems are quite woody.

H. h. amurensis—Makes a beautiful, large pot plant. Heart-shaped leaves, about 2 inches across, of a rich dark green and great substance.

H. h. baltica (8, B)—One of the best of the hardy trailers. The leaves, not large, are gray-green with gray veins and purple petiole.

Baby or Japanese ivy (19)—A charming little pot plant; leaves about ½ inch across.

H. h. caenwoodi (17)—An excellent ground cover in the rockery or where its interestingly shaped small leaves will show. Grows rapidly and roots at all joints that come in contact with the earth.

H. h. corsica (13, F)—A rather large plant of the arborescent type, with woody stems and dull bronze foliage, elongated heart-shaped, but with several interesting variations.

H. h. contracta (15)—A neat, trim-looking plant that will root at its joints if given a chance. The small triangular leaves are quite black in the winter.

H. h. conglomerata (6, C)—Splendid for rock garden or as a pot specimen. Slow-growing, makes a nice clump; leaves are small and crinkled.

H. h. cordata (7)—Another good rock garden plant, with small, heart-shaped leaves.

H. h. digitata (4)—The small leaves of good green color are sharply lobed with a single prominent vein down the middle of each lobe.

H. h. donerailensis (12)—Much variation in leaf form, from long, pointed center lobe to wider than long, as illustrated. Spreads and roots rapidly.

H. h. discolor—Neat triangular leaves, blotched white when young. Sometimes seen in dish gardens and terrariums, though it will send out long shoots if given a chance.

H. h. elegantissima—Small; erect habit of growth; leaves edged white, turning red in fall. Not as elegant as its name implies.

French ivy—An excellent ground cover where medium small leaves are desired.

H. h. gracilis (16)—The long trailing stems have small, purple-stemmed leaves spaced quite far apart.

H. h. Hahn's Self-branching, or *Improved Pittsburgh*—A most satisfactory pot plant. Fairly small, pointed, bright green leaves thickly placed on branching trailers that seldom grow more than eight or ten inches long.

H. h. hagenburgeri—The slightly toothed leaves are bordered with creamy yellow, and one shade of grayish green is overlaid on a darker shade.

H. h. hibernica—This seems to be the kind commonly sold as "English ivy."

H. h. marginata variegata (5)—The white edges of this little ivy turn red in the fall.

H. h. minima (*conglomerata erecta*) (D)—A grand little plant for outdoors or in. Perfect little opposite leaves set regularly and closely along the stems. May be trained in straight upright form like an espaliered fruit tree.

H. h. palmata—Another small ivy, with a five-pointed leaf, wider than it is long.

H. h. pedata (9)—Still another small one; a delicate bird's-foot with marked grayish veins.

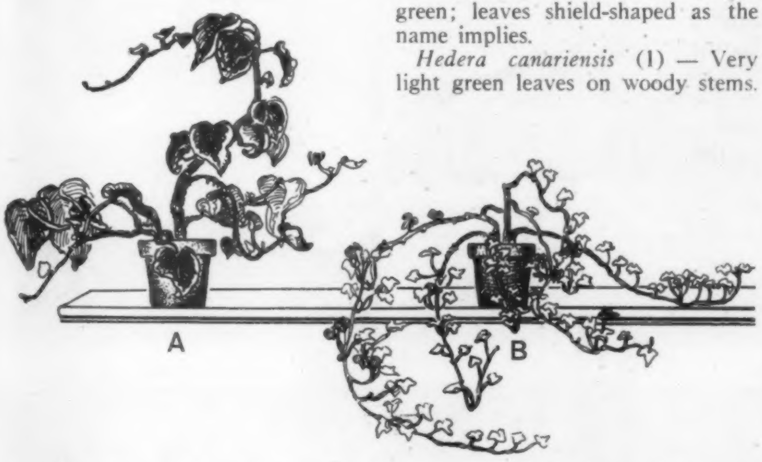
H. h. Pittsburgh—A common florist variety of house plant; vines well clothed with light green leaves. The improved variety is really an improvement.

H. h. rhomboidea (3)—A beautiful pot plant with handsome rich green leaves, quite large in full grown plants.

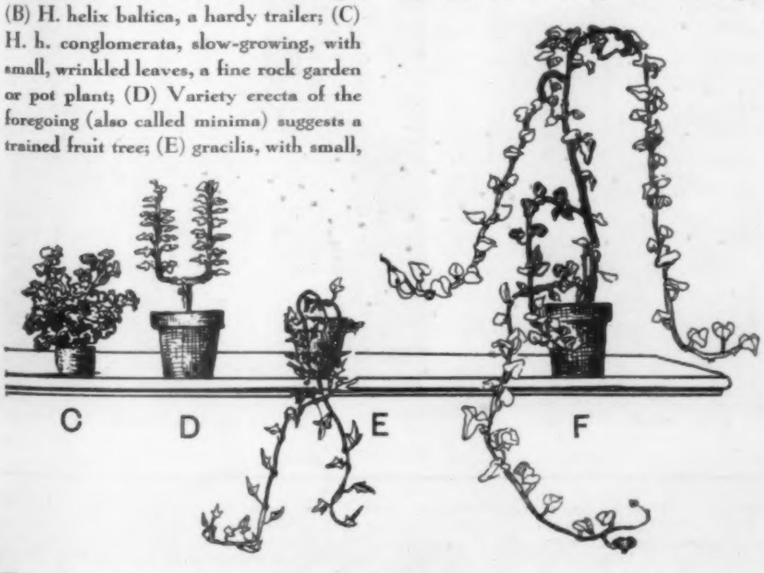
H. h. sub-marginata (2)—A dainty plant, leaves white-edged; sometimes used in dish gardens, though quite hardy.

H. h. scutifolia (*coreacaea*) (14)—Both leaves and stems are bright green; leaves shield-shaped as the name implies.

Hedera canariensis (1) — Very light green leaves on woody stems.



In plant habit and character, too, ivies constantly demonstrate the unexpected. (A) Hedera colchica Gloire de Marengo; (B) H. helix baltica, a hardy trailer; (C) H. h. conglomerata, slow-growing, with small, wrinkled leaves, a fine rock garden or pot plant; (D) Variety erecta of the foregoing (also called minima) suggests a trained fruit tree; (E) gracilis, with small, purple-stemmed leaves spaced far apart; (F) corsica, treelike with woody stems and dull, almost dingy bronze foliage



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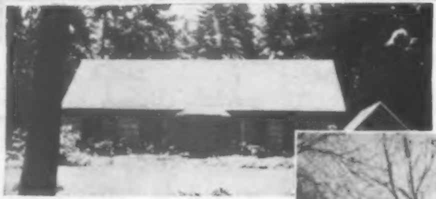

Home of Mrs. Chester B. Miller, at Forest Hills, Lake Oswego, Oregon

Home of Dr. Maude R. Bell, Lincoln, Nebraska

Home of Mr. and Mrs. Ralph Getchell, Brewer, Maine (center)

Home of Dr. and Mrs. H. J. Winkelspecht, Delanco, New Jersey

Home of Mrs. John R. Scherer, Jr., Springfield, Pennsylvania (above)

Home of Mr. and Mrs. Edgar Womack, Bonham, Texas

Home of Mrs. John W. Pepper, Evansville, Indiana (below)

Home of Mr. and Mrs. Delbert E. Boober, Syracuse, New York (left)

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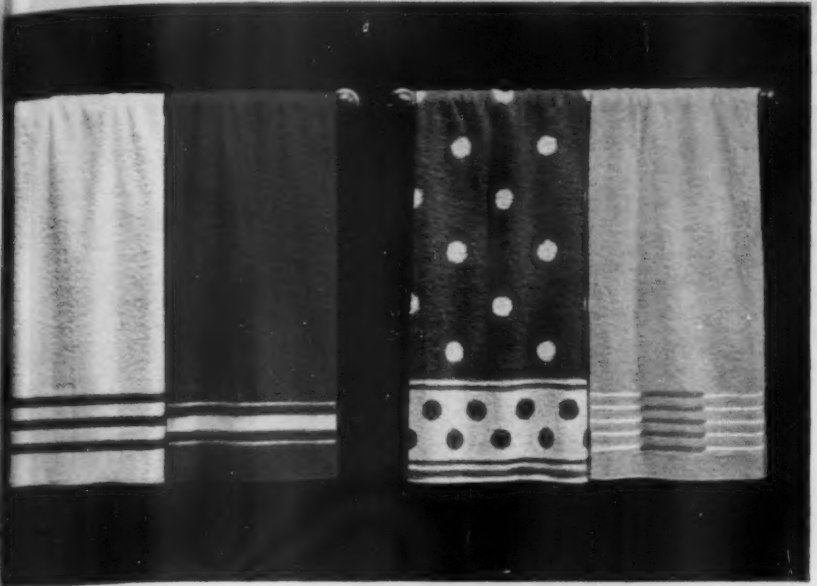
Make a Big Splash

WITH LITTLE CASH



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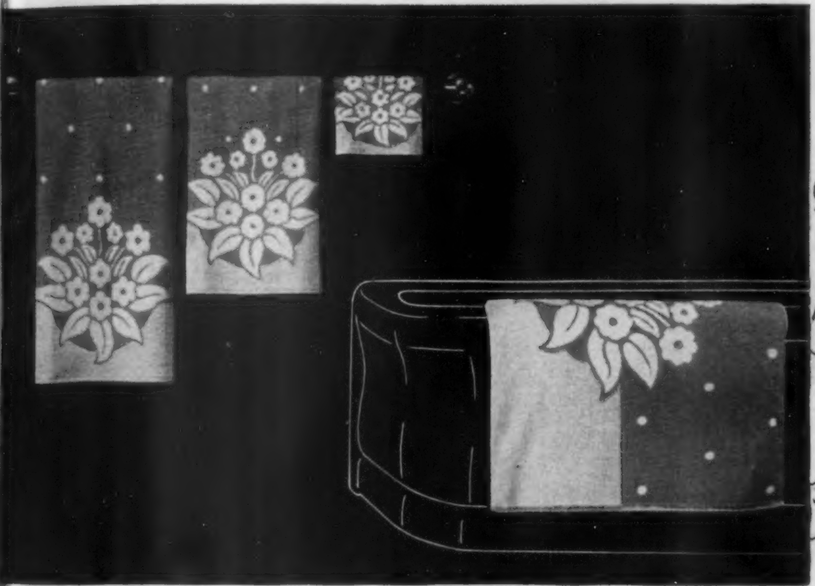

BE SMART — "GET SET" WITH SETS. . . . Today, the world's most lavish bathrooms wear Matched Sets like this (see photo, left) —bath towel, face towel, wash cloth and bath mat in the same pattern and color. Cannon matched sets are a sure beauty treatment for any bathroom — plus complete bathing luxury for you. And what a wealth of lovely colors and smart patterns to choose from, at sensible costs. Newest matched sets, with bath mat, range in price from $1.95 up.

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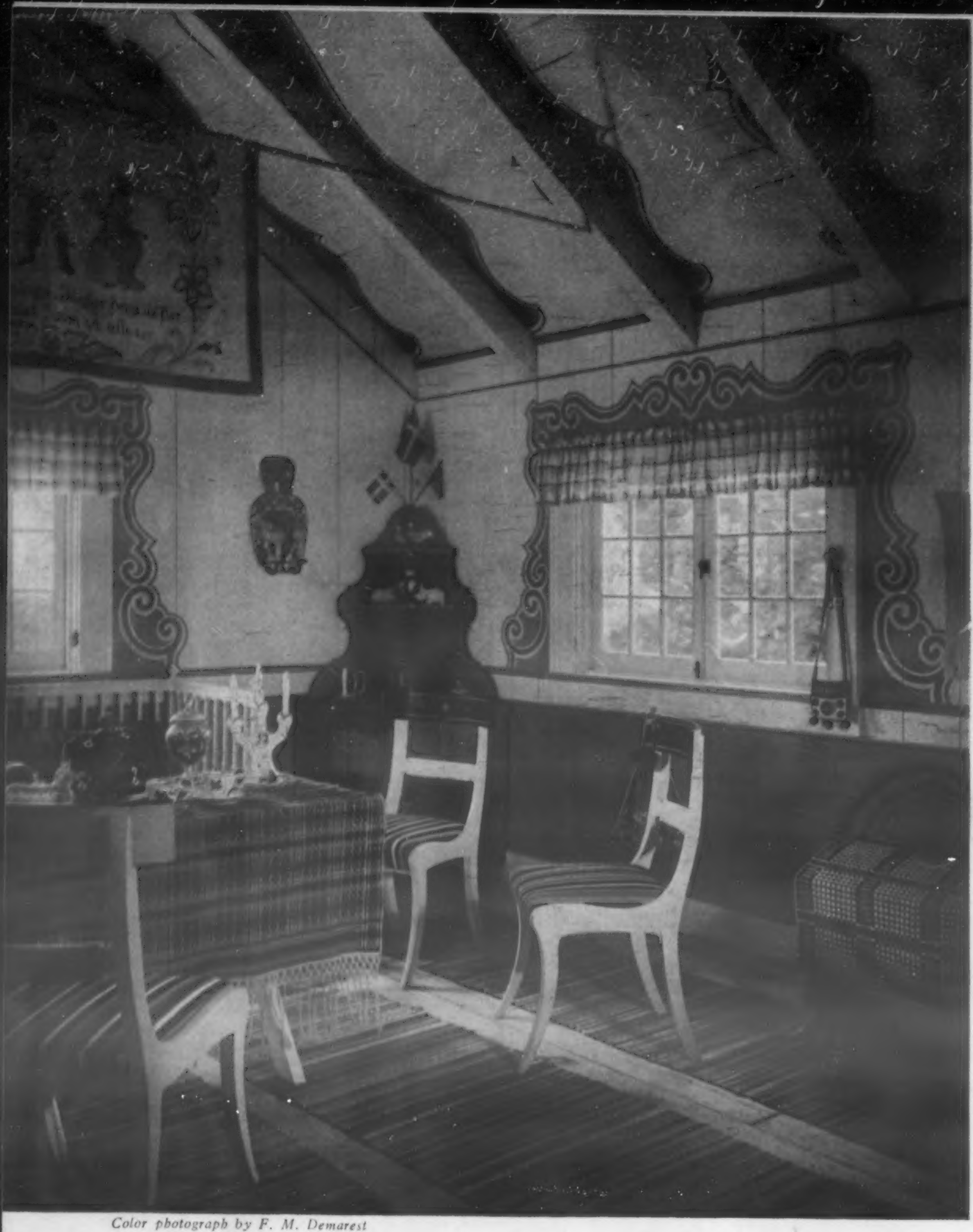
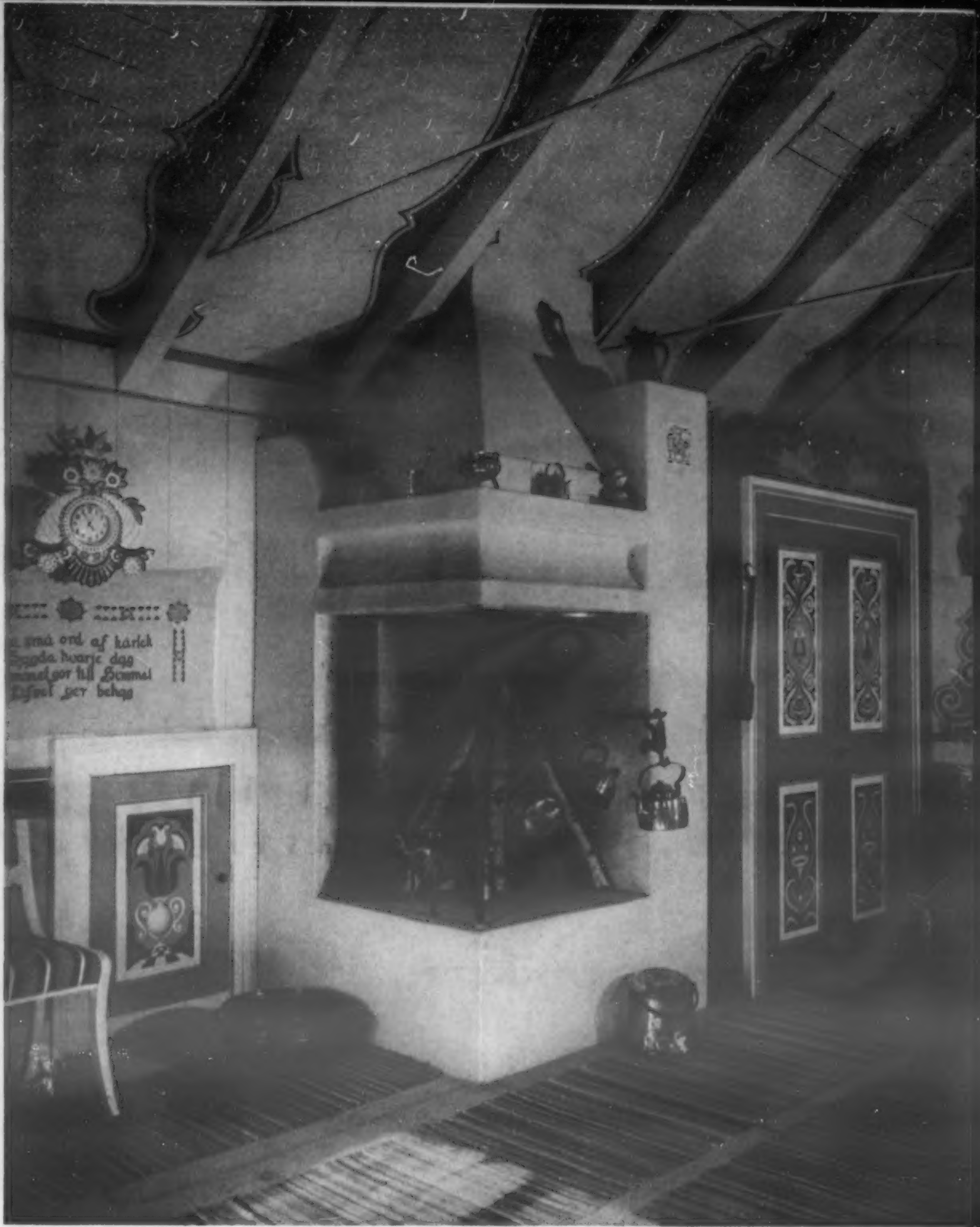




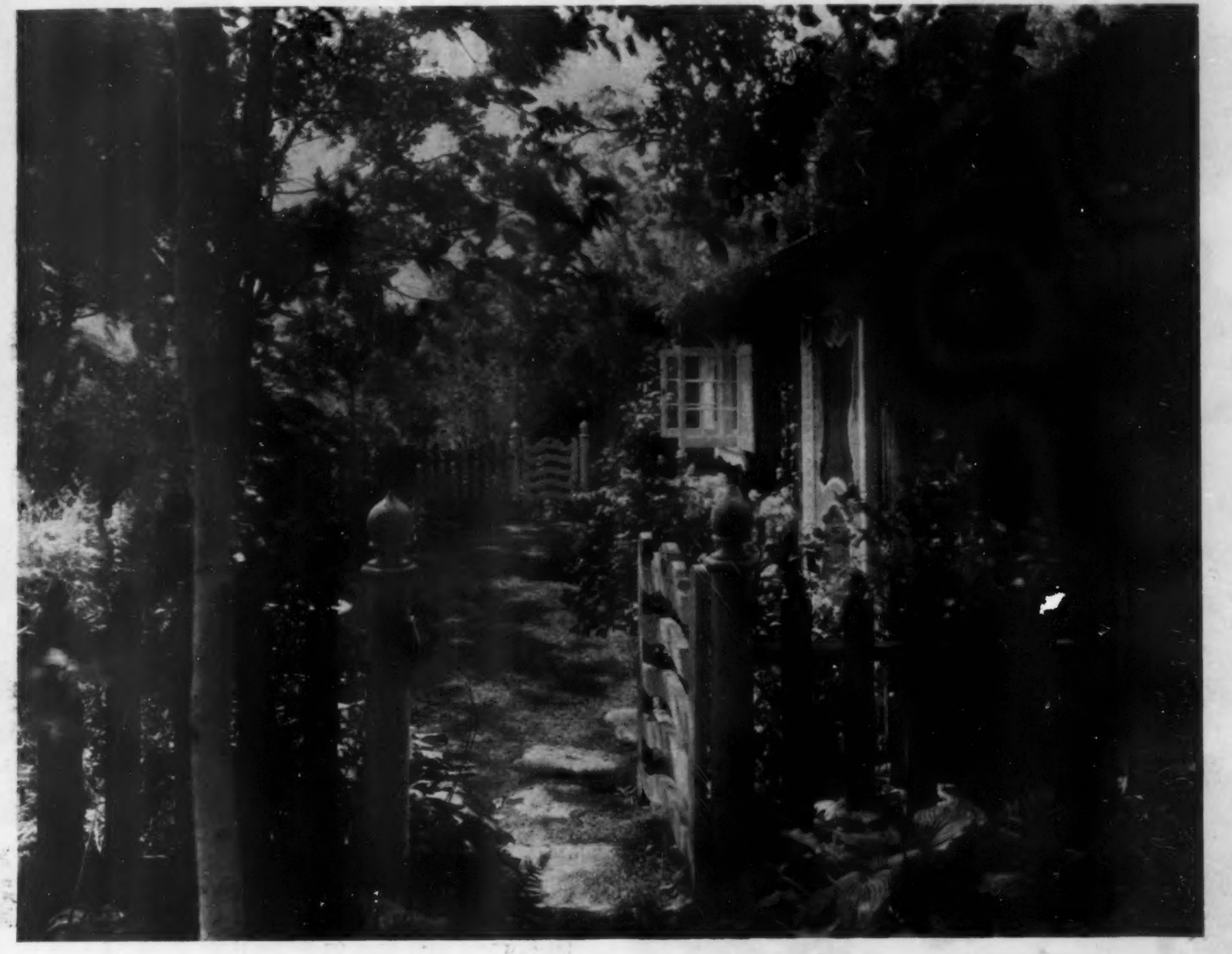
Color photograph by F. M. Demarest

Swedish Design for a Connecticut Guest House

In every log cabin or summer home issue, we have urged our readers to consider seriously the charm and gaiety of sturdy peasant architecture and decorations. This year, we present convincing proof of its charm in the exterior (on our cover) and two interior views of a little one-room Connecticut guest house done in the Swedish manner. While some of the fabrics and furnishings came from Sweden, many of the fabrics were purchased at Berea, Kentucky, and all the furniture is American made. Note especially the clock to the left of the fireplace—an electric clock cleverly disguised (described in our story). The large double doors conceal a completely equipped electric kitchenette

HIGH ON A HILL

Guest House of Mr. George W. T. Gillette in Salisbury, Connecticut



Inviting white gates and dark red picket fences enclose the garden

Photographs by
F. M. DEMAREST

THIS delightful summer cottage is not in Bavaria nor near a Swedish fjord, but high on the top of a hill in Connecticut. It duplicates the type of peasant cottage found in the south of Sweden and its setting among hemlocks, spruces, and pines is a similar one. The house is located in a clearing on the hilltop, one hundred feet above the lowlands, and is enclosed by a rough hemlock picket fence. Sturdy white gates and posts, with carved tops and rails, lead into a garden of day-lilies, roses, lilacs, and other flowers. The wooden walls of the house are painted red and the door and window frames are white in dramatic contrast; happily reconciling the two colors of the exterior, and fitting the house to its setting, is the sod roof which covers it, and which is girdled with vines and dotted with flowers. The whole place has the picturesque charm of a fairytale house in candy-stick colors.

The architect and owner, George Gillette, has used color adroitly throughout the simple rustic building. In adopting the brilliant Swedish coloring he has captured the lively effect of their small houses which are painted brightly because of the long dark winters in Sweden when the landscape is barren and monotonous. Such color and decoration, if well employed, would be a welcome and cheering note in American cabins which usually look bleak and barren against somber mountain backgrounds. All of this painting was done by the owner.

The door and windows of the Gillette house have interesting formal frames and details, in contrast with the rustic form of the whole building. The walls are of rough-sawn hemlock siding, in random boards, with battens over the joints. The casement windows have paneled shutters and there are louvred openings in the walls for ventilation. Stone steps lead to the white entrance door which is carved in a diamond pattern. A screen door, whose frame is robustly curved and molded, is set against this in an ingenious arrangement.

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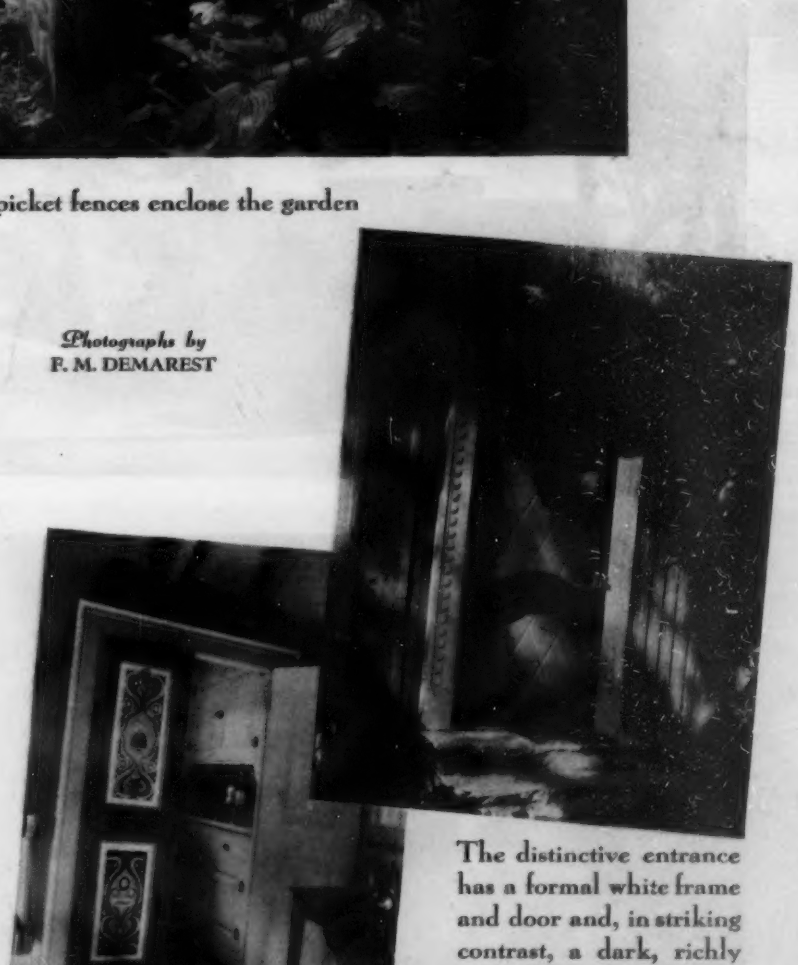
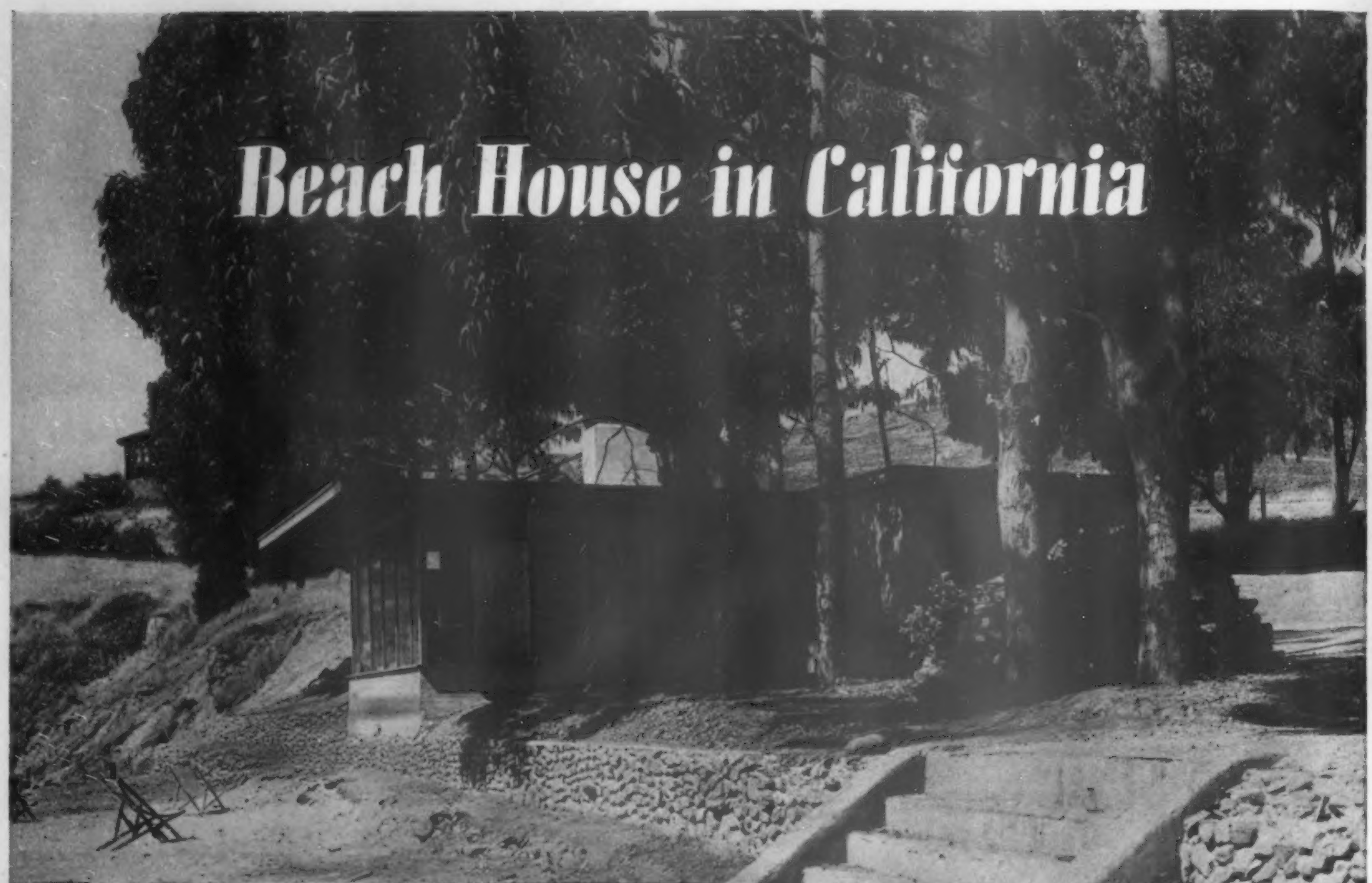


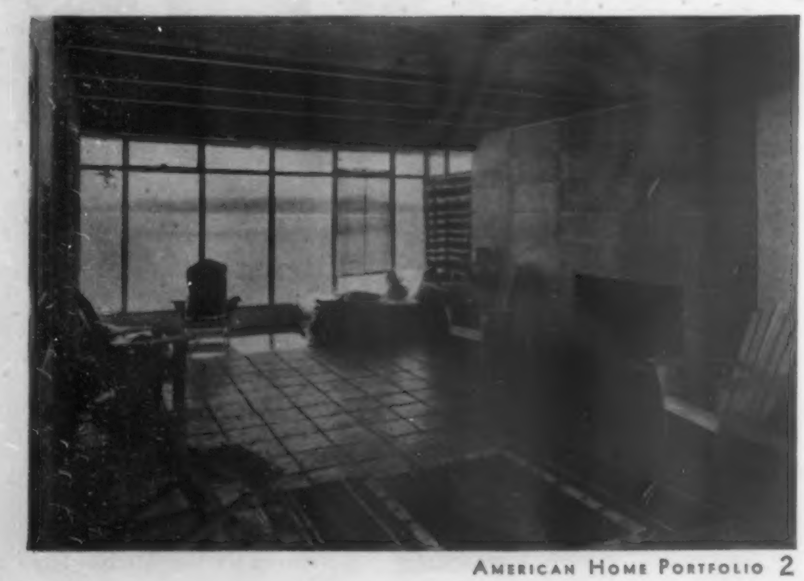
The distinctive entrance has a formal white frame and door and, in striking contrast, a dark, richly curved screen door. Left: A view behind the cheery painted doors shows us the kitchenette

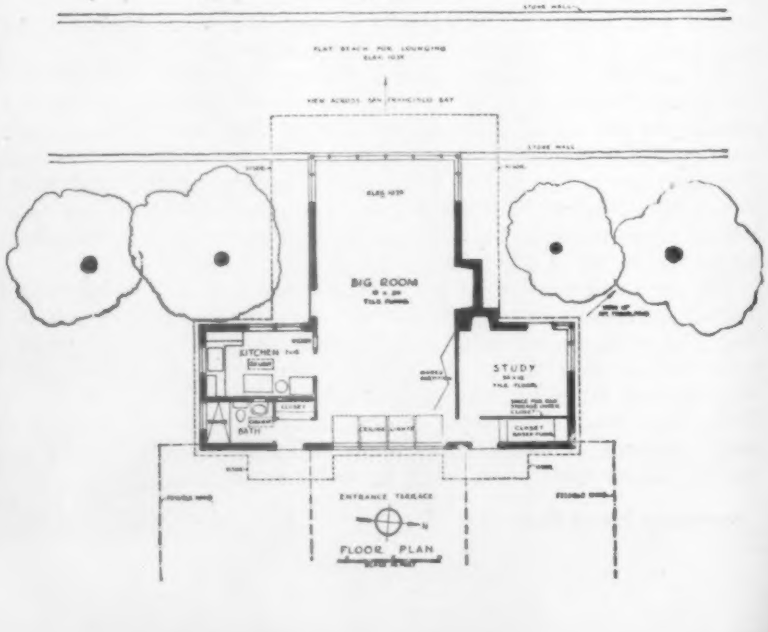
Beach House in California

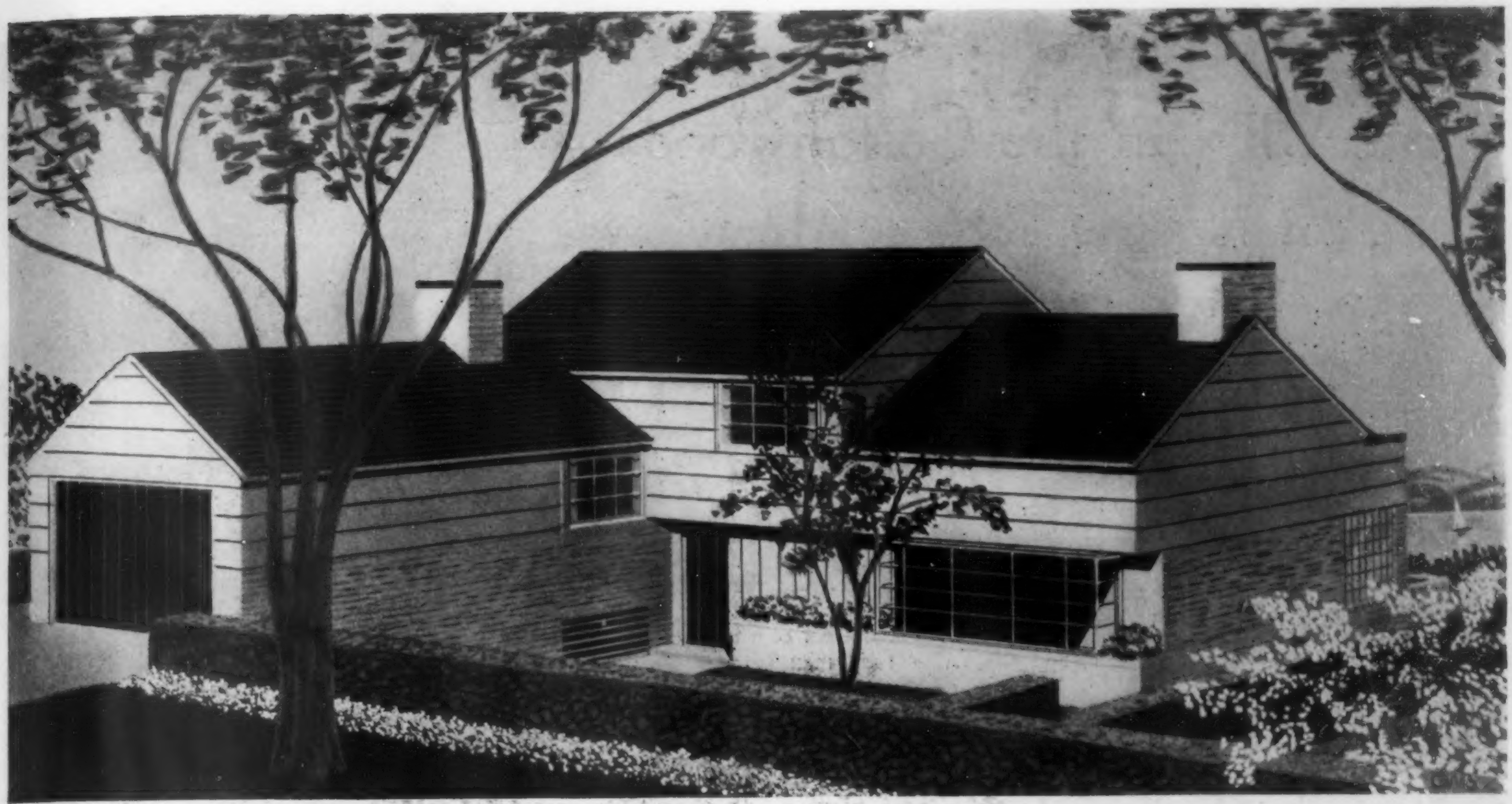


William Wilson Wurster, Architect

Outwardly unpretentious, this cement block beach house, the week-end cottage of Mr. Robert Shaw, has generous and comfortable and flexible living quarters. It is built in a T-shape; kitchen and bath open on to the large living room on one side, and space for a study or bedroom is provided behind a movable partition on the other side. The partition folds up forming one large L-shaped living room when more space is wanted. The construction permits minimum housekeeping effort. Equipment is built in wherever possible and the warm red tiles of the flooring and the interior walls of gray cement block are easily kept clean. The entire beach end of the living room is glazed, the windows affording a constant view of the varying water outside. An extension of the roof protects the interior from glaring sun. The furnishings shown in the photograph are temporary; the permanent ones will be attractive, but few and simple, for the decoration of this room is the sea outside the large windows.

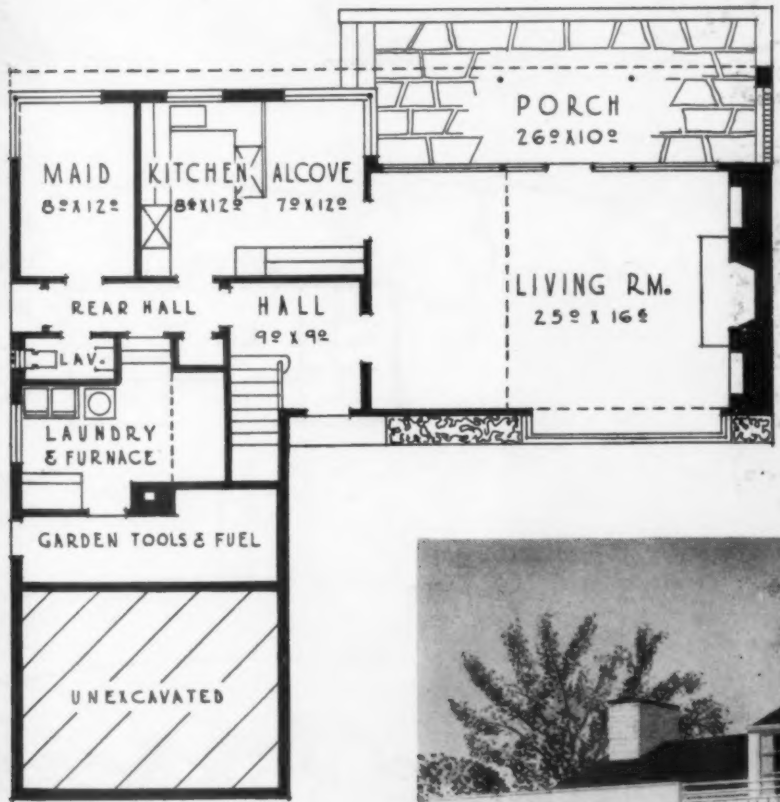


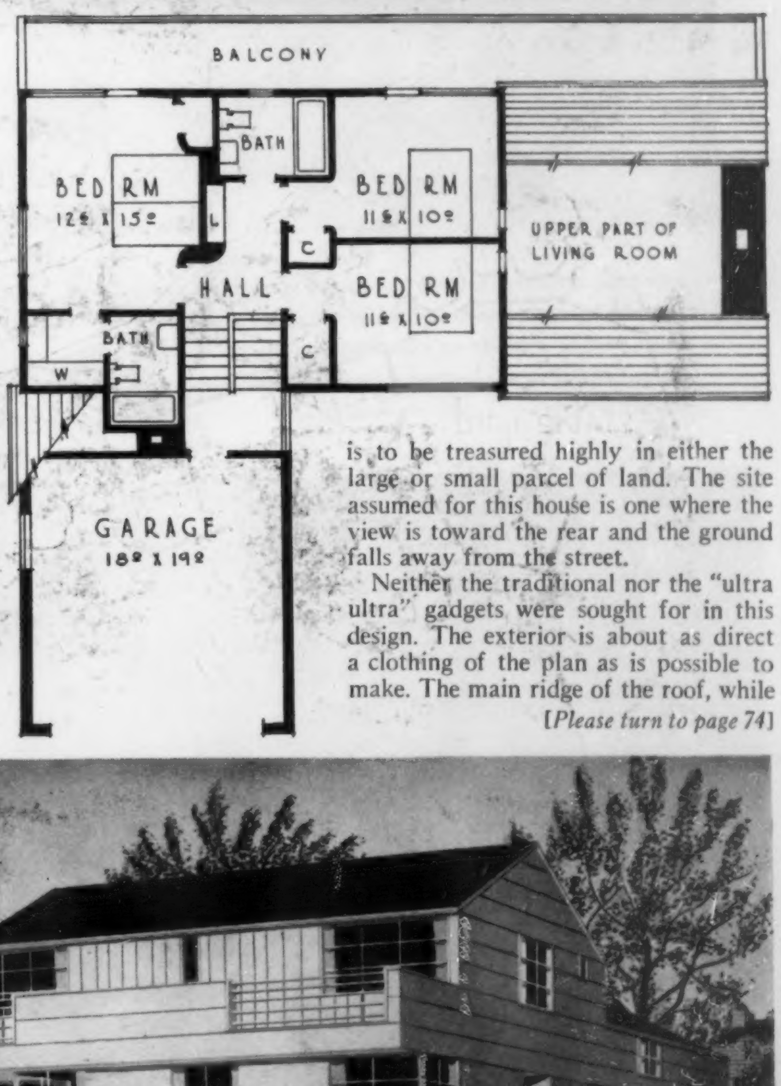

STONE WALL
FLAT BEACH FOR LOUNGING
VIEW ACROSS SAN FRANCISCO BAY
STONE WALL
BIG ROOM
KITCHEN
CLOSET
BATH
CEILING LIGHTS
STUDY
TILE FLOOR
CLOSET
ENTRANCE TERRACE
N
FLOOR PLAN



Galen W. Bentley's design for

A MAGNIFICENT VIEW


PORCH
26^{0} X 10^{0}
MAID
8^{0} X 12^{0}
KITCHEN
8^{0} X 12^{0}
ALCOVE
7^{0} X 12^{0}
LIVING RM.
25^{0} X 16^{6}
REAR HALL
HALL
9^{0} X 9^{0}
LAV.
LAUNDRY
& FURNACE
GARDEN TOOLS & FUEL
UNEXCAVATED


BALCONY
BATH
BED RM
12^{6} X 15^{0}
L
BED RM
11^{6} X 10^{0}
C
UPPER PART OF
LIVING ROOM
HALL
BED RM
11^{6} X 10^{0}
BATH
C
W
GARAGE
18^{0} X 19^{0}

ONE of the first prerequisites in developing a summer home is property with a distinctive view. When the view is so related to the street or road that it is logical to place the living portions of the house in the rear, then the much desired outdoor privacy is usually gained. It is this outdoor ingredient after all that is to be treasured highly in either the large or small parcel of land. The site assumed for this house is one where the view is toward the rear and the ground falls away from the street.

Neither the traditional nor the "ultra ultra" gadgets were sought for in this design. The exterior is about as direct a clothing of the plan as is possible to make. The main ridge of the roof, while

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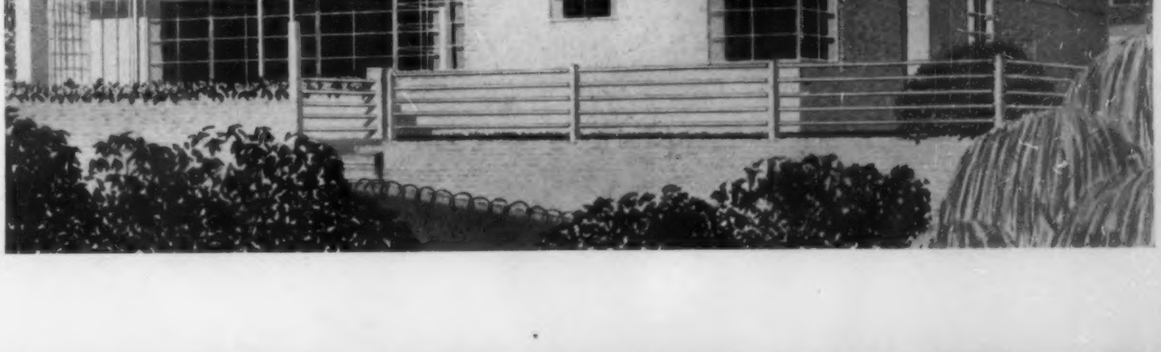

CABIN in the Cottonwoods

A miniature ranch in Montana

MARION HAYES BLAKEMAN

OURS was the same old problem: How to do it for a small amount of money. We had the land, about sixty-five acres of it, in Sweetgrass County, Montana, with a fine grove of cottonwoods and a trout stream, tumbling down from the snow high up in the Crazy Mountains. We found the ideal spot for the cabin—a knoll right on the bank of the stream, already cleared of trees—for it was the spot where the old County Bridge had crossed the stream in past years. There was just one big tree left on the knoll, and we planned at once to leave it just where it was, no matter what. So we were off to a good start, with no money necessary for preliminary clearing and grading.

My husband is an artist and an amateur architect and I—I have ideas about houses! So, having selected the spot, and being grimly determined to save our cottonwood tree which stood practically in the middle of the cabin site, we went to work to draw plans to suit the place and our own ideas of living.

Almost any man, with the most elementary ideas of building, can slap logs on top of each other and make a cabin of sorts, but there are much greater possibilities for beautiful design in log building than most people realize. Logs lend themselves to irregular outlines and imaginative construction and anyone who thinks of a log cabin as just a rectangular, boxlike affair has never seen what can be done with them when a man, who has a real feeling for their use, actually gets down to work on them.

We went into a huddle with Bob Hart—rancher son of a friend on the neighboring Dot S Dot Ranch—who knows the mountains, how to get out the logs, and what to do with them when he has them. The result of our collaboration is a charming cabin in a squared U shape, built around the big tree which now spreads its lovely branches over the low roof and the front door and makes the cabin look as if it had been there for many years instead of a few months. The three sides of the U have the same measurements, giving a well-balanced effect to the whole. The center part is given up entirely to a large living room, with a great stone fireplace (made of native

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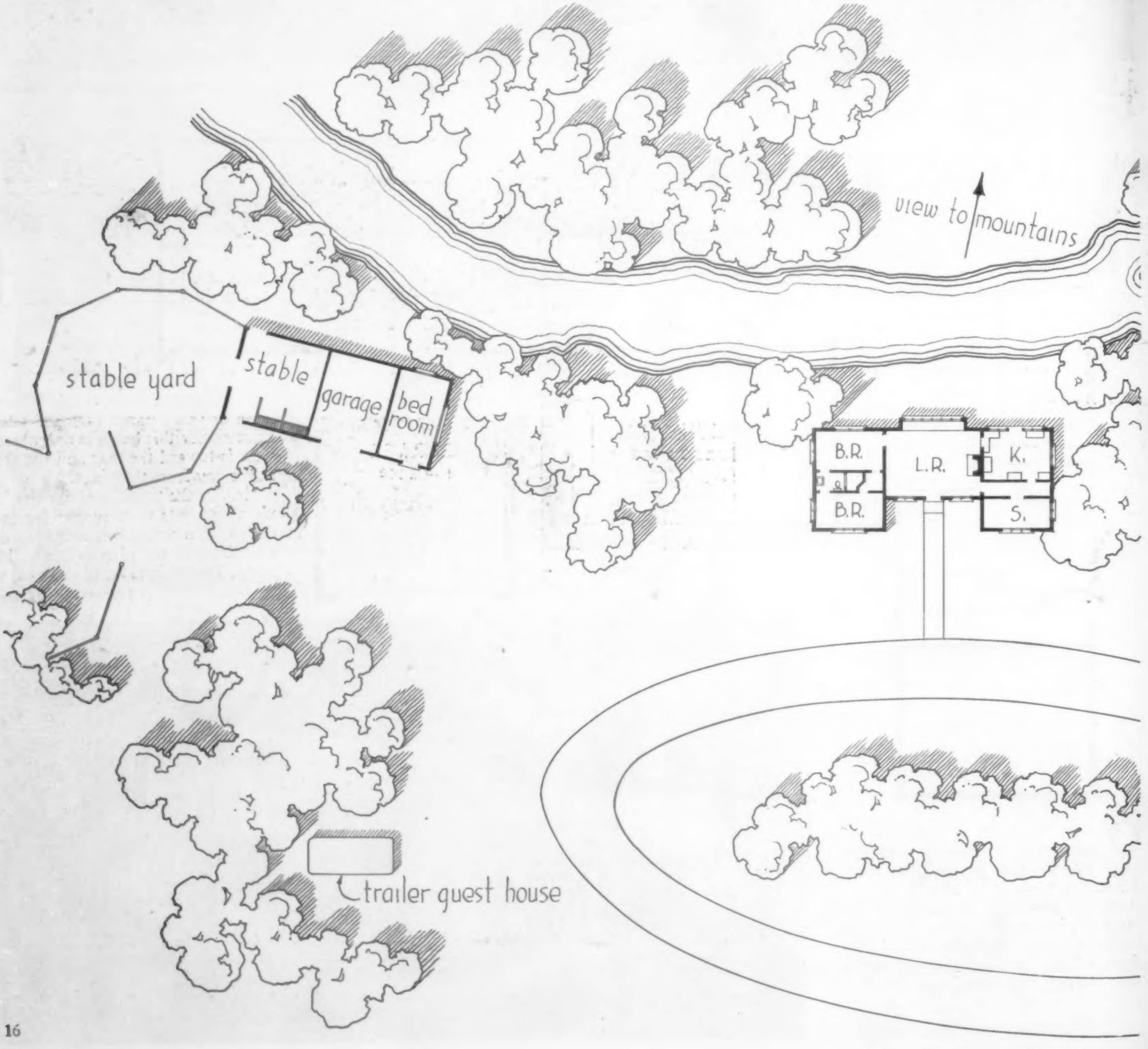
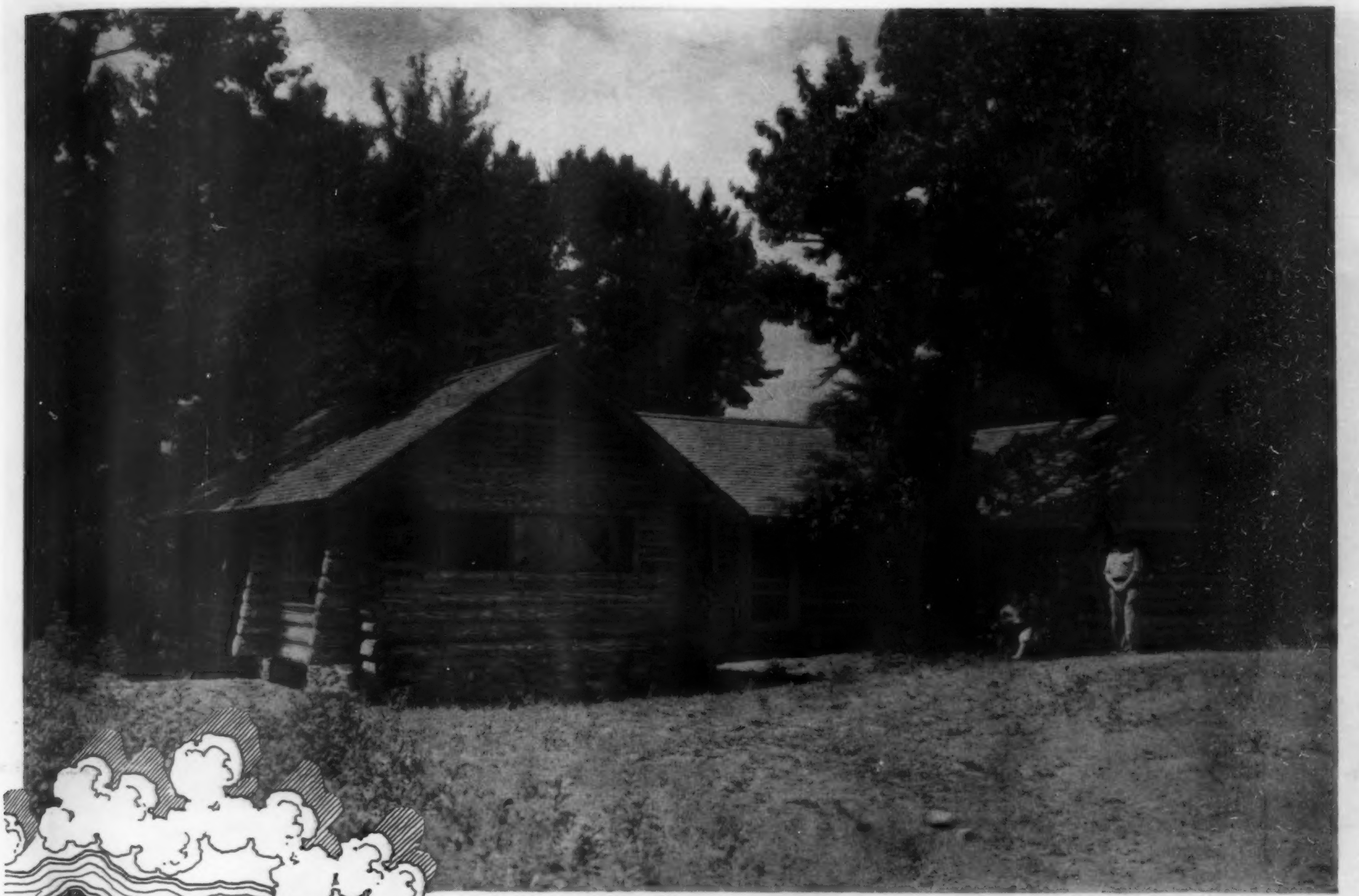
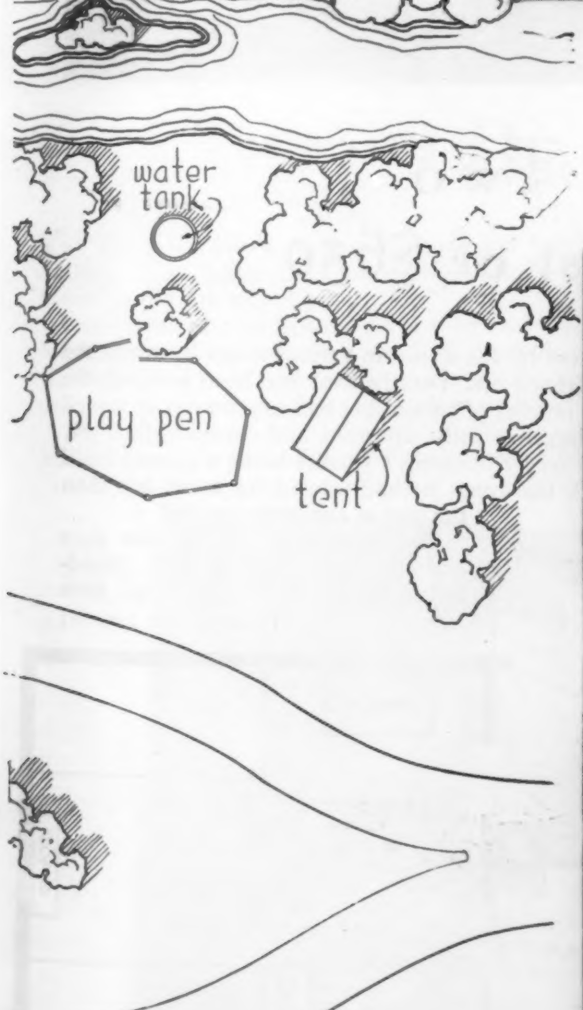
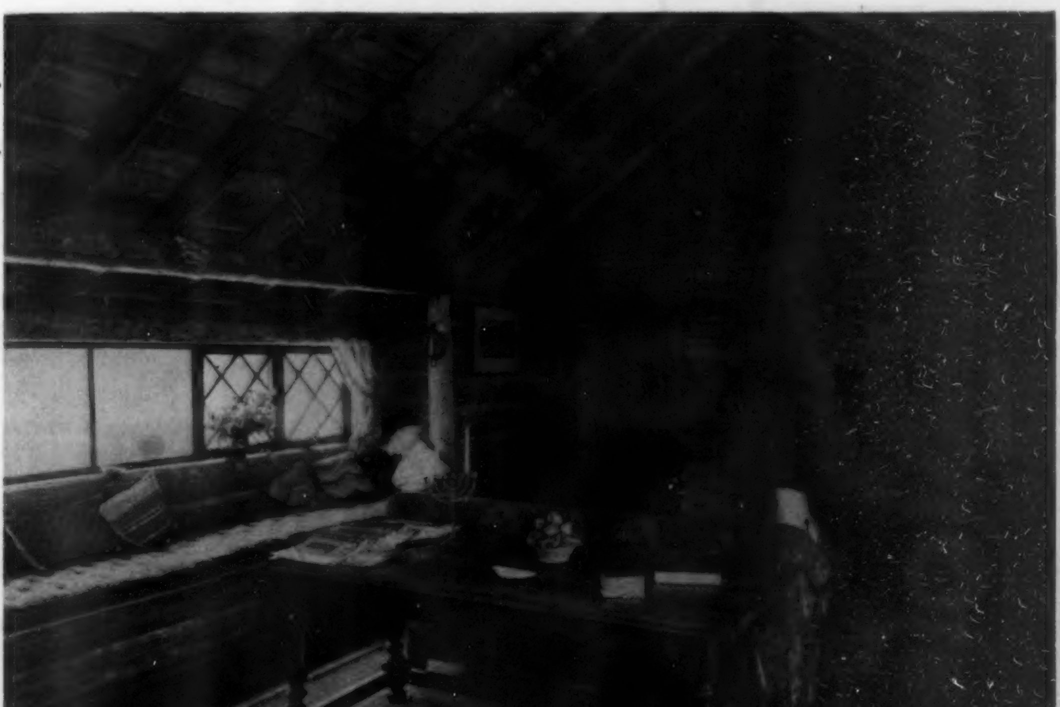






Sixty-five acres of land in Sweetgrass County, Montana, with a trout stream and a fine grove of cottonwoods provided ideal conditions and a spacious tract for our miniature ranch. Built around the big tree, the cabin looks as though it had been there many years. A seventeen-foot window, with a comfortable seat that may be transformed into sleeping quarters for two, looks out on the Crazy Mountains



Holiday House for Two

—built in nine days at a cost of $650

Built at Delray Beach, Florida, this house is an excellent example of space economy and housekeeping economy. Its charm is largely attributed to careful proportioning and simple use of good materials

SMALL houses for rent by the season in various resort locations are apt to be ill planned and unattractive. We have enjoyed the Florida winters for a number of seasons but had to put up with rented houses which were inconveniently arranged and depressingly ugly, until we discovered that by planning a smaller house we could build our own and have all the things we had wanted for much less than the cost of our rent.

This house was built in nine days and cost approximately $650. Standard materials and equipment were

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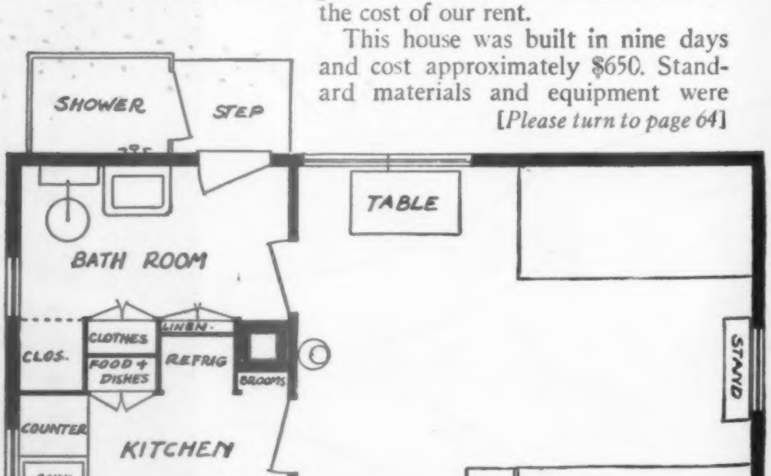
SHOWER
STEP
TABLE
BATH ROOM
STAND
CLOTHES
LINEN
CLOS.
FOOD & DISHES
REFRIG
BROOMS
COUNTER
KITCHEN
SINK
CHEST
COUNTER
COOKING STOVE

Bachelors' Paradise

LEW MORRIS

In "Poor Richard's Almanac," compiled by Benjamin Franklin, there is an adage that reads, "N'er take a wife till thou hast a house (and a fire to put her in)."

Wise Franklin would be delighted if he could see the interesting and lovely home that two youthful and bachelor disciples of "Poor Richard" have built and own from the ground up in the Druid Hills section just seven miles from the very heart of Atlanta, Georgia.

The large country-style fireplace, called "log-burner," in the baronial hall-like living room, with its circular hearth of fieldstone covered

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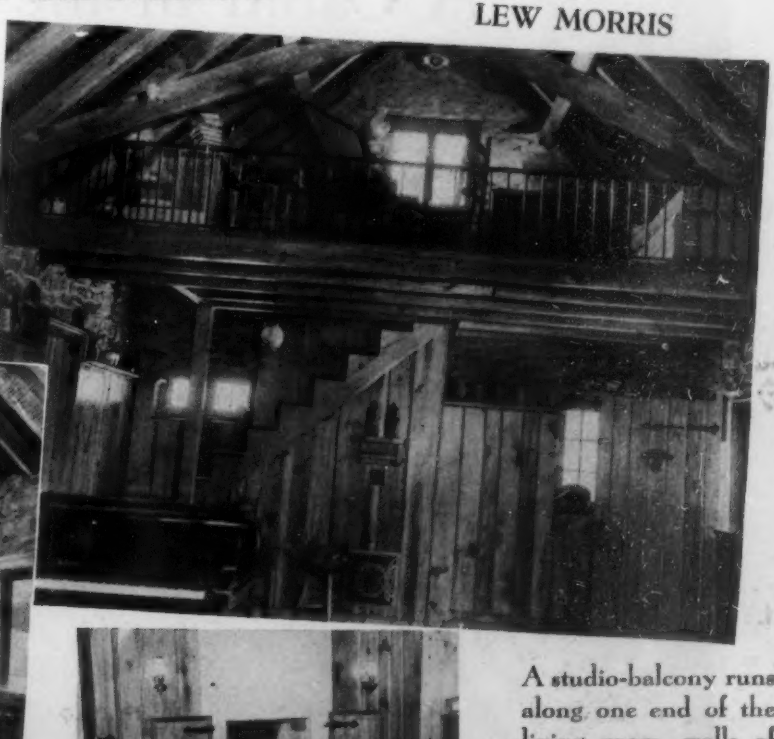
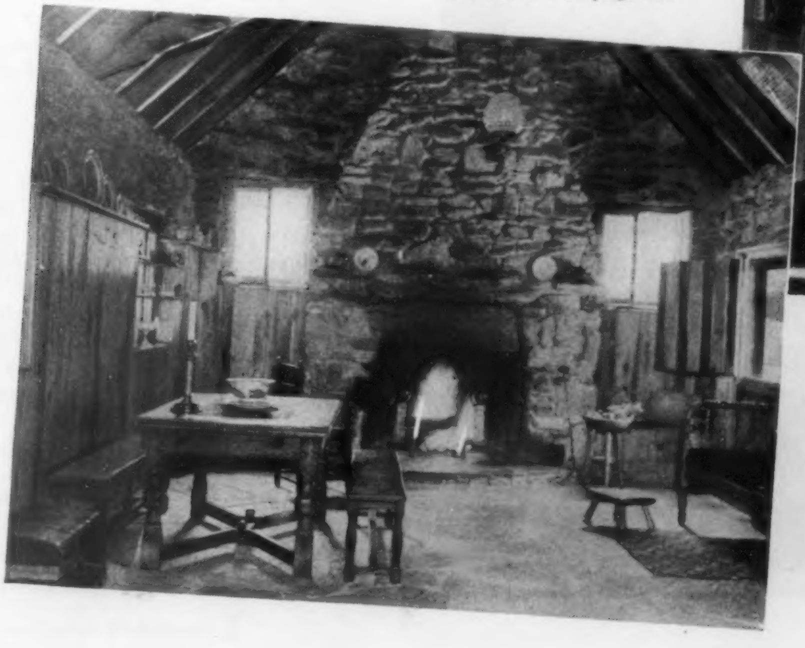
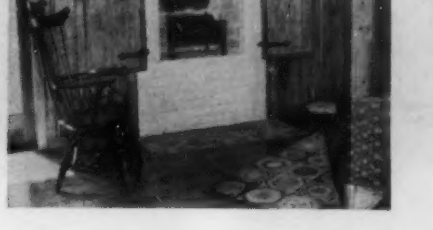
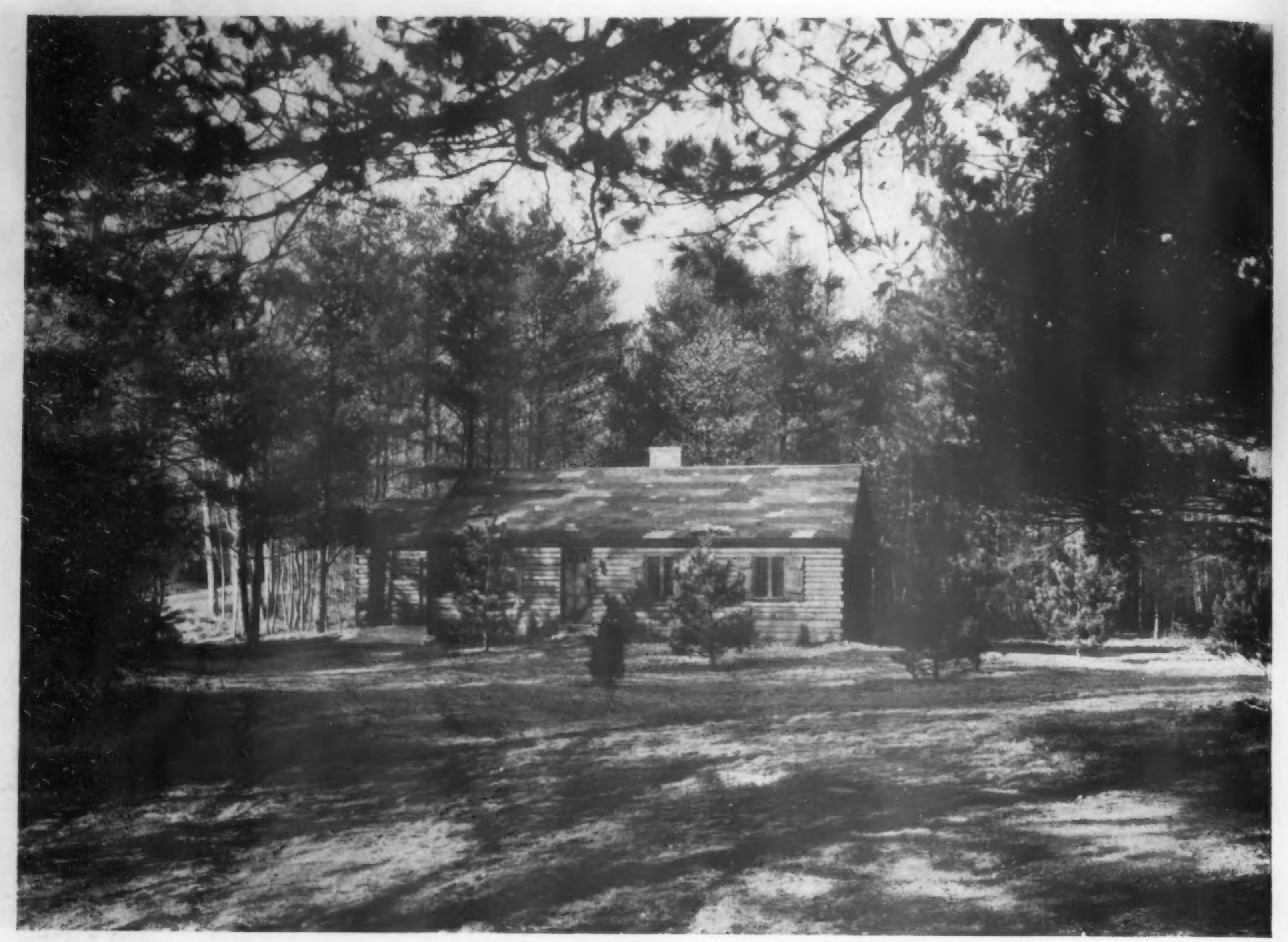




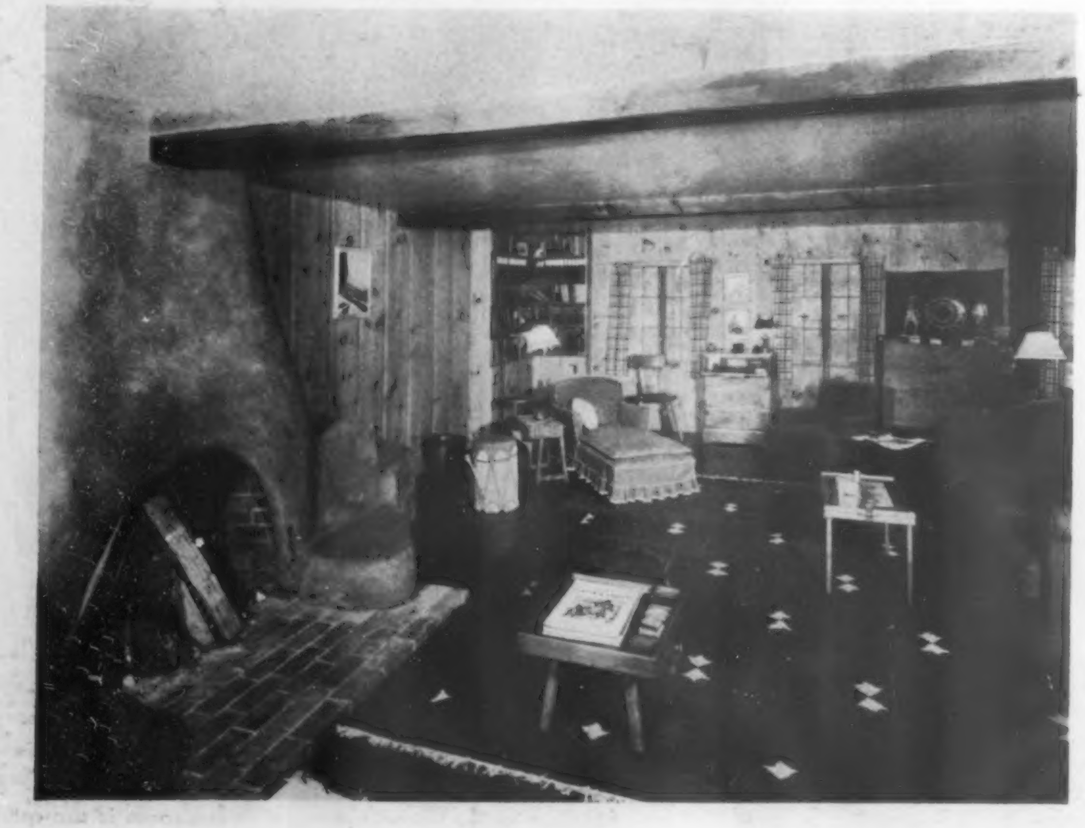


A studio-balcony runs along one end of the living room, walls of which are of native fieldstone and Georgia pine. The most interesting feature of the bedroom is the quaint Norwegian fireplace



A Cabin in the Massachusetts Pines

DESIGNED AND BUILT BY FRANCIS L. SWIFT



CHRISTINE FERRY

In this simple cabinlike structure, the guest house of Miss Corinne V. Loomis at Duxbury, Massachusetts, are merged the craftsmanship of the ship-carpenter house builders of early New England, the skill of the Spanish-American artisans of the Colonial Southwest, and the culture of those earlier civilizations down below the Rio Grande with which modern modes of transportation are making us acquainted.

It is a friendly house of sturdy and compact structure, such as might be located in any wooded area from Maine to California, and although planned specifically for the entertainment of guests, it is an ideal small family house for summer or all-the-year living, and presents no structural details which might not be handled successfully by any intelligent local builder. A spacious living room extends all the way across the front. In the rear is the kitchen, a bedroom and two baths—one for guest and one for service use. Additional sleeping accommodations might very easily be provided by throwing out a guest room wing to balance the garage

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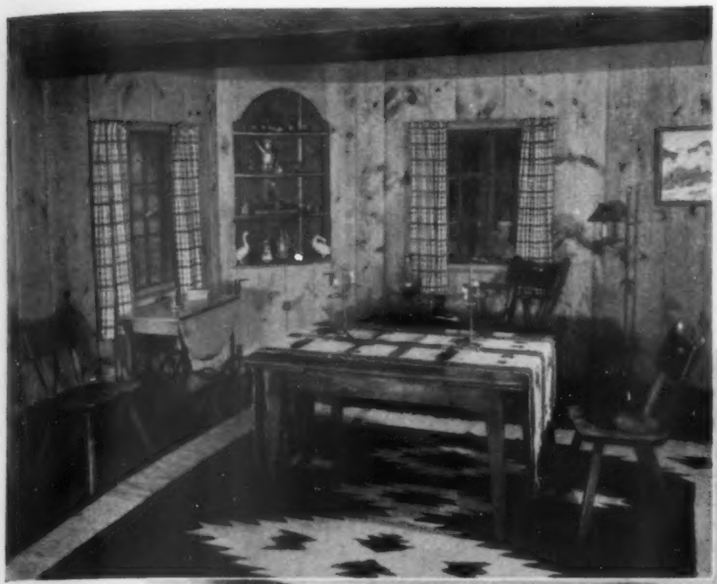
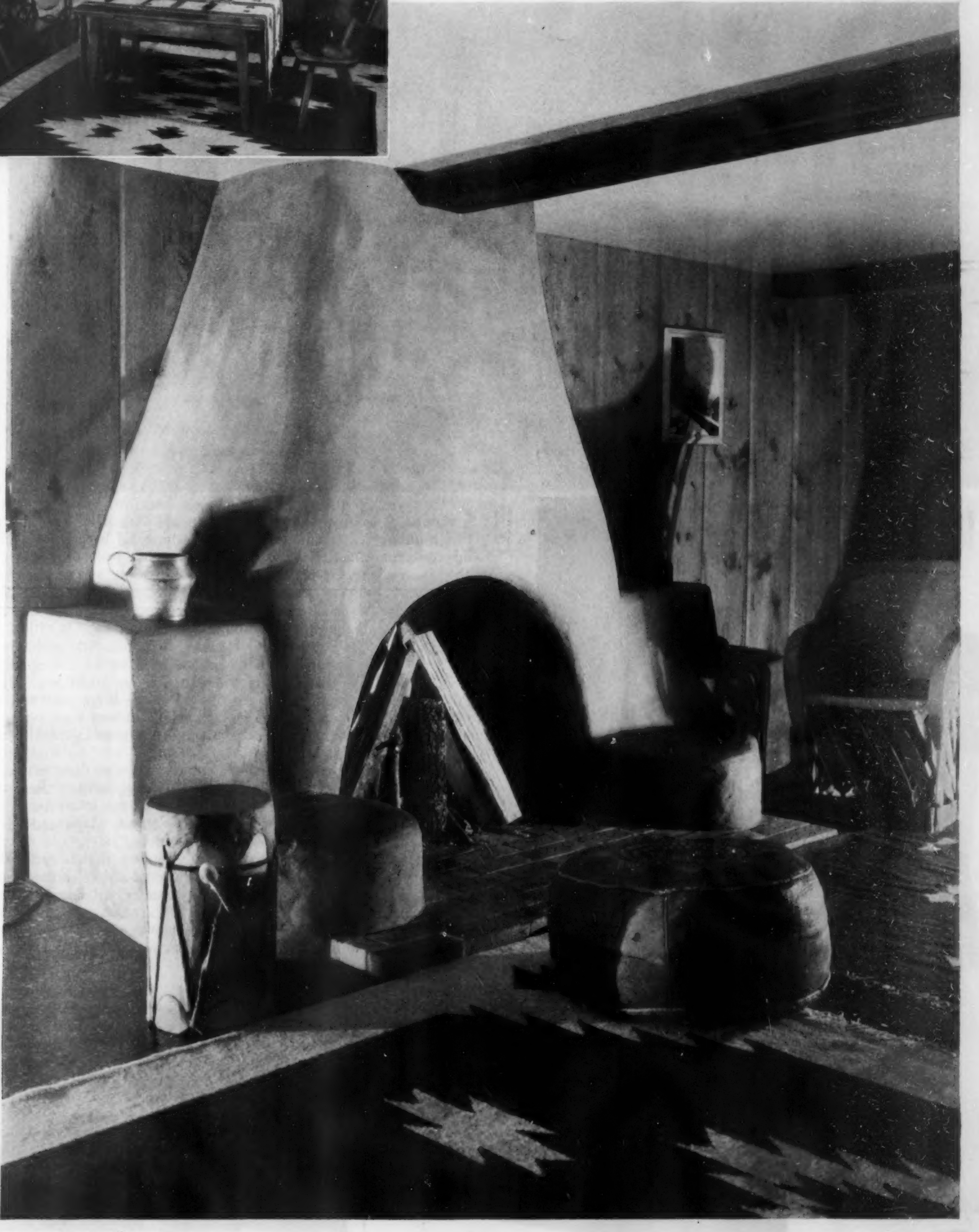


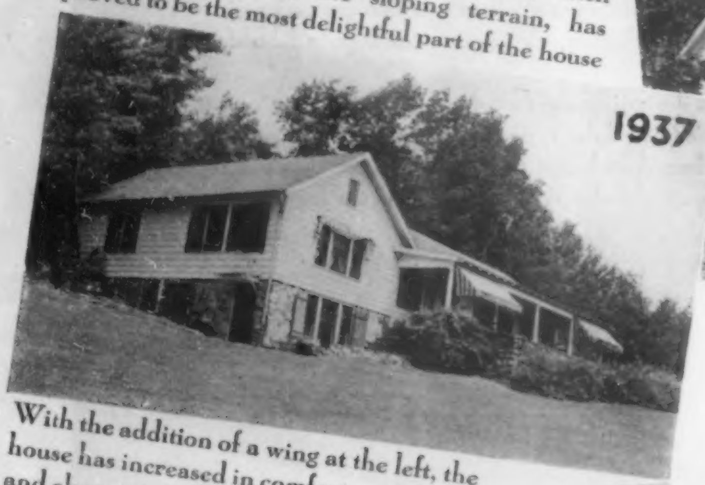
Walls are paneled with native knotty pine; floor painted a dark color and covered with Mohave rugs in red, blue, and white; window hangings of sturdy woven cotton fabric in a colorful plaid. Corner cabinet interior is painted blue

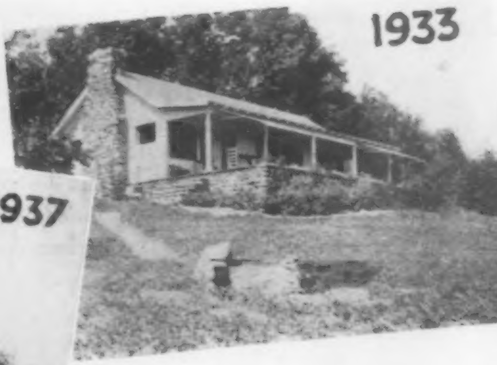
In designing the fireplace, tradition was cast to the winds and an adobe type of the Spanish Colonial pioneers was selected as being quite suitable for this cabin. Further to carry out the Western custom, the logs are placed upright

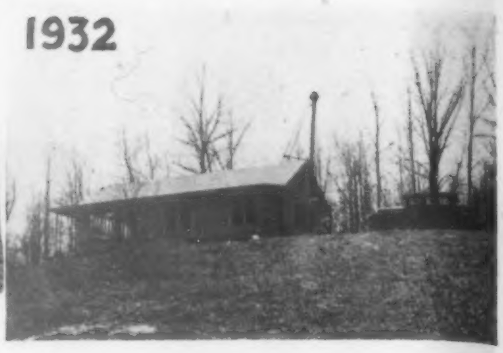
George H. Davis Studio



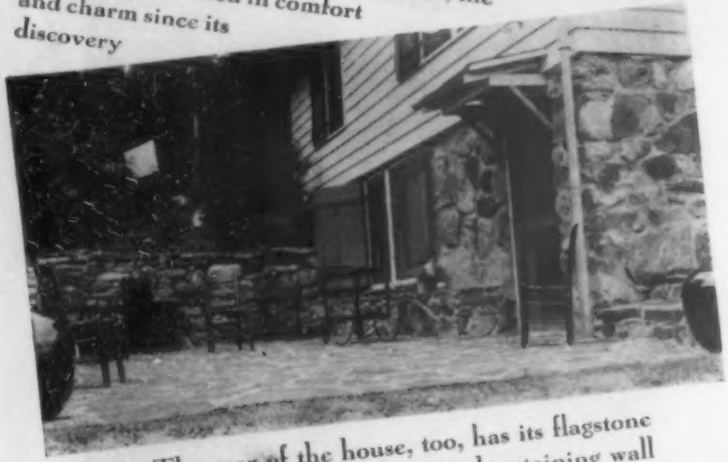
The partly covered elevated front terrace, which was necessitated by the sloping terrain, has proved to be the most delightful part of the house



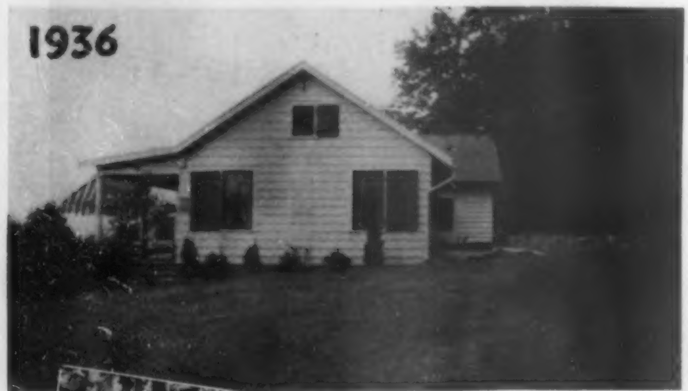




With the addition of a wing at the left, the house has increased in comfort and charm since its discovery



The rear of the house, too, has its flagstone terrace with retaining wall



The Week-End Shack that wouldn't stand still

BEATRICE ANNA WALDEN

FOR SEVERAL years we had visited friends in the foothills of the Catskills within easy motoring distance of New York. While walking over their fields one day we climbed a hill and from there looked out over a rolling valley with a background of the Shawangunk mountain range. Such a view! I fell in love with it immediately and wanted it for my very own. Two obstacles were in my way: first to buy, beg, or steal the property away from my host, and then to sell the idea of building to my husband. We had a large suburban home at the time, and the depression had begun.

I finally managed to get the land, not all I wanted, to be sure, but enough to get the view. Then, I had to promise my husband that I would be satisfied with a little "shack" upon the hill to use for week ends. At last I won out and in 1932 we started the first "edition," after having spent days in drawing plans to get the necessary rooms in a small space, and for a small amount of money.

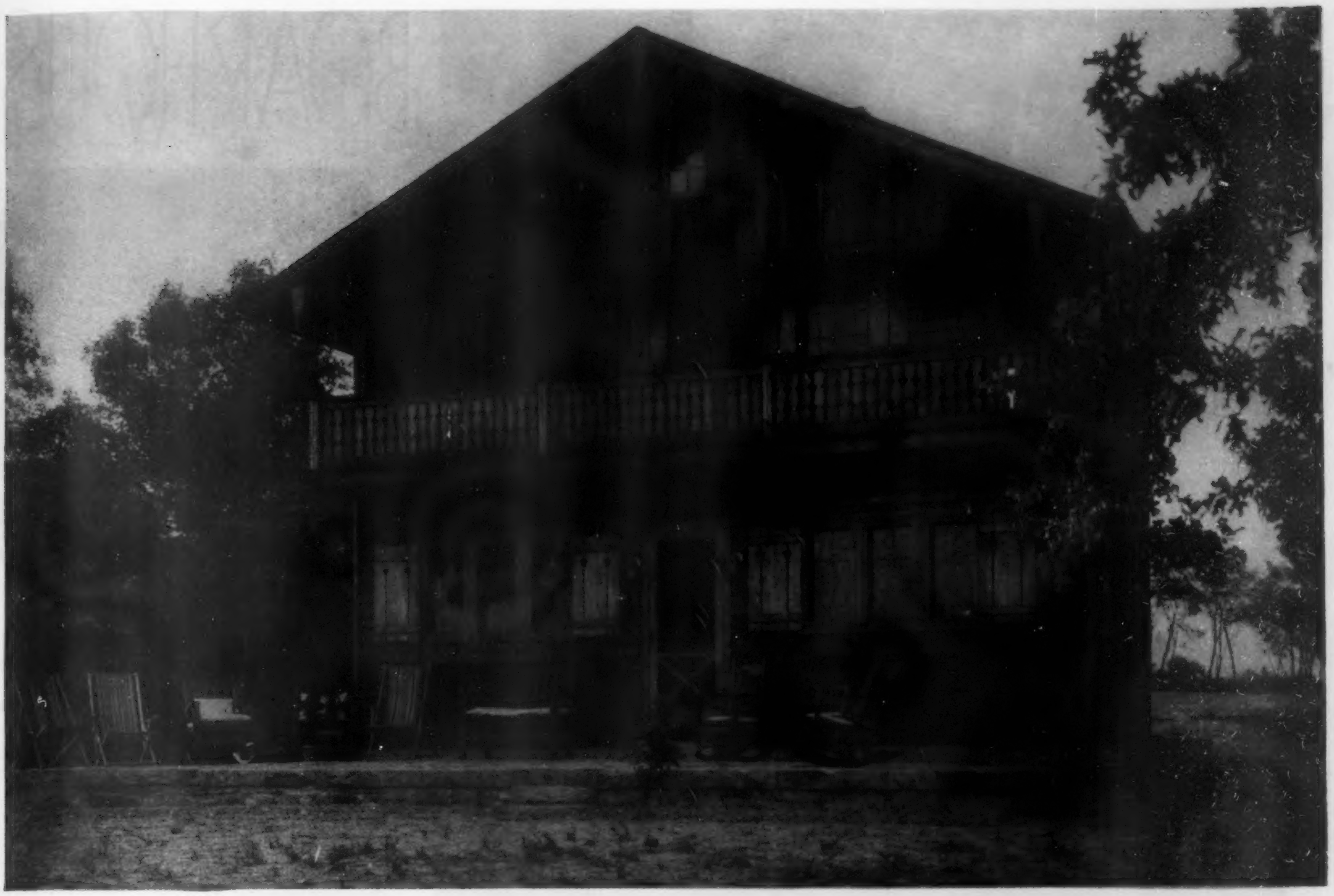
It was to be quite rough, unfinished inside with partitions and no ceilings. As the building rose from the ground my husband became as enthusiastic as I and we then decided to use wallboard at the side walls and ceiling at the end of the house where the bedrooms and kitchen were, and to enclose the living room, which goes up to the ridge pole, with knotty pine, staining it brown. We left an opening in the side wall of the living room as an entrance to the attic and put in a swinging gate to simulate a little balcony. On either side of this I hung very old paintings of my Holland Dutch ancestors, probably painted in the late seventeen hundreds. To reach this attic we built a small flat ladder against the wall. At the opposite end of the living room is a huge fieldstone fireplace, the chimney of which reaches the entire height of the room and on through the roof. There are large plate glass windows with bookcases underneath on both sides of the fireplace. In the corner next to the kitchen we put a cupboard to hold glass and china.

Our boy's room resembles a ship's cabin. This was done primarily to save space, but it turned out very nicely with its bunks, built-in dresser, and ship's lanterns. The proud owner made a porthole in the lower bunk from which comes music from a radio concealed in his closet. Maps and life preservers labeled *S. S. Shack* give this room a really nautical air.

Electricity being a fairy godmother in a country that is decidedly rural, we had to carry our electric line in for five eighths of a mile so that we could have an electric stove, ice box, pump, and hot water heater. Our first real difficulty was to obtain an ample supply of water. We actually thought that we should have to go down to China. Down—down—down we went to a depth of three hundred feet before we had enough for kitchen and shower baths—and how

[*Please turn to page* 55]

Photographs by the author



A Swiss Chalet in the Hills of Southern Indiana

THEO ROESCH

THERE is no doubt that anyone who has had the opportunity and pleasure of seeing Switzerland, the Tyrol, and the Bavarian Alps was charmed with their mountain homes, called Swiss chalets.

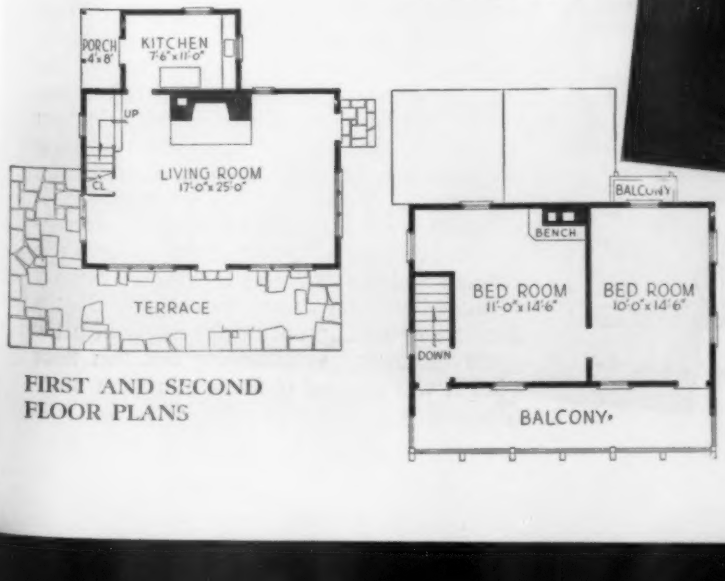
Any type of architecture which has a genuine appeal to the public must appeal to the heart as well as to the mind. A structure must be both wholesome and attractive, serving our needs as well and at the same time reminding us of something pleasant. In short, the ideal house must simultaneously protect the body and uplift the mind. Like our own Colonial architecture, the Swiss chalet seems to answer this description of building type which has architectural merit and therefore will endure and always stay young. Often on coming upon a Swiss chalet at the edge of a wood or perched on the

[*Please turn to page 75*]

Photographs by Chester L. Bower and the author

This chalet was built in 1934 and cost about $2,000. Under present conditions it should be possible to build it for about $2,400, depending on the interior treatment and local labor conditions

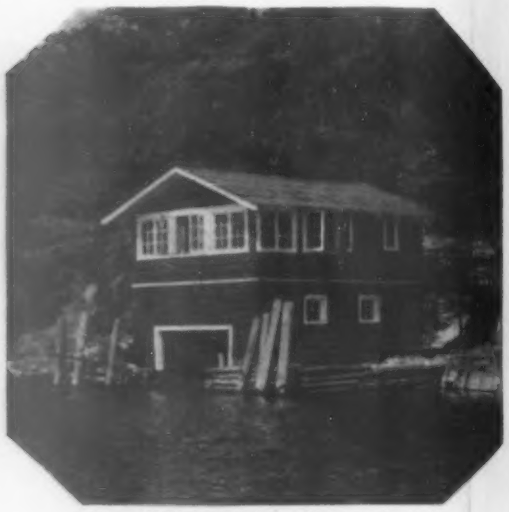
Designed by THE AUTHOR



FIRST AND SECOND FLOOR PLANS

F. M. Demarest

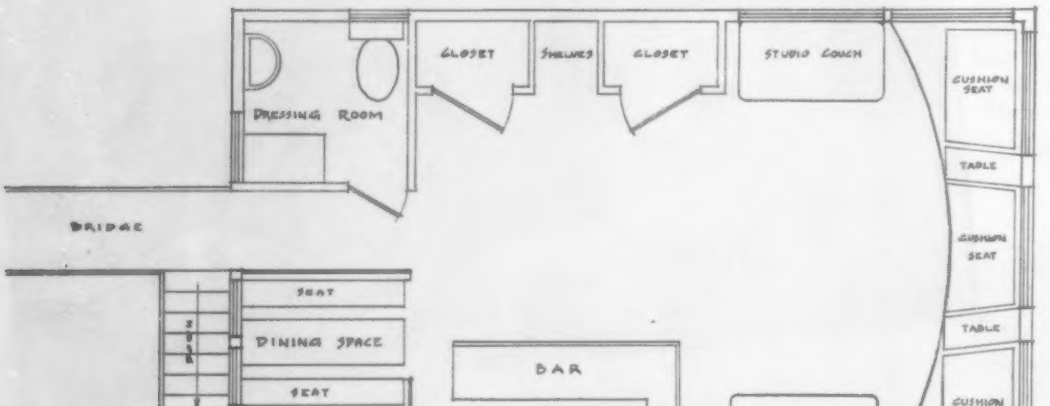
BOAT HOUSE



The new boathouse

IT IS not quite accurate to consider this a "boat house" now. It still shelters boats, but since it was remodeled it contains living quarters for several persons. The total area is small, but the quarters are ample and attractive and they have been included without enlarging the original size of the building, accomplished by planning the interior efficiently, combining all the living facilities.

The original structure was a typical boat house pavilion, the kind built frequently near our lakes and rivers. It is located on Greenwood Lake, in New York State. Its lower story, at the water level, was for boats, and the upper level, reached by stairs from the ground, provided an open porch which may have been useful for high diving but was probably useful for very little else.



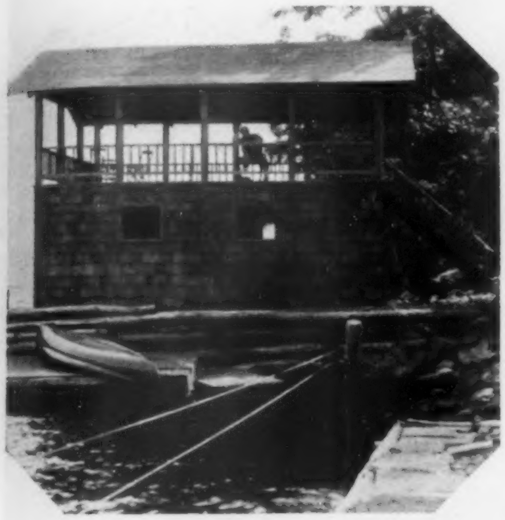
Although the room was divided in sections for its various needs, it was not partitioned off and hence gave the feeling of plenty of space

Enter the remodeler in the person of the owner, Mr. Albert Mason. Appreciating the attraction of a site directly upon the lake, and the possibility of using the house for more than boating, he studied the structure and found that its capacity could be readily doubled by enclosing the upper story. But the outside dimensions of the building were only fourteen feet by twenty-four feet. It was essential to consider carefully whether this space would supply adequately the eating, cooking, sleeping, and washing requirements. Success would depend upon skillful floor planning. Hopefully, he started work.

On the second story twelve window frames were set between the existing porch posts. Seven of these adjoined each other at the lake end of the building and created the effect of a single window. Casement sash, opening outward, was used in single and double window frames. Wood sheathing was laid over the porch posts and on studding, completely enclosing the second story. Then shingles were laid over the sheathing in line with those shingles on the wall of the first story. A single entrance door was set in place on the land side and a bridge was built leading directly to the door from the ground level, making it possible to enter the house on the second story. Steps were also built from this bridge down to the level of the lake. The structure of the roof was left unchanged. The cornice and rafter ends, the window frames, and other trim were painted a gleaming white. With the placing of window sash in the original frames on the lower floor, the exterior of the building was about complete. But the real problems of the job were on the inside.

The ordinary procedure in planning an interior like this is to erect partitions dividing the space into rooms—bedrooms, dining room, kitchen, etc. The result, in a limited area, is a number of cramped, thoroughly uncomfortable cubicles with doors bumping into one another and crowded with furniture. The only pleasure such an arrangement gives is the pleasure of getting out of the house into the great outdoors. So in laying out this floor plan it was decided to use a minimum num-

SE in NEW YORK



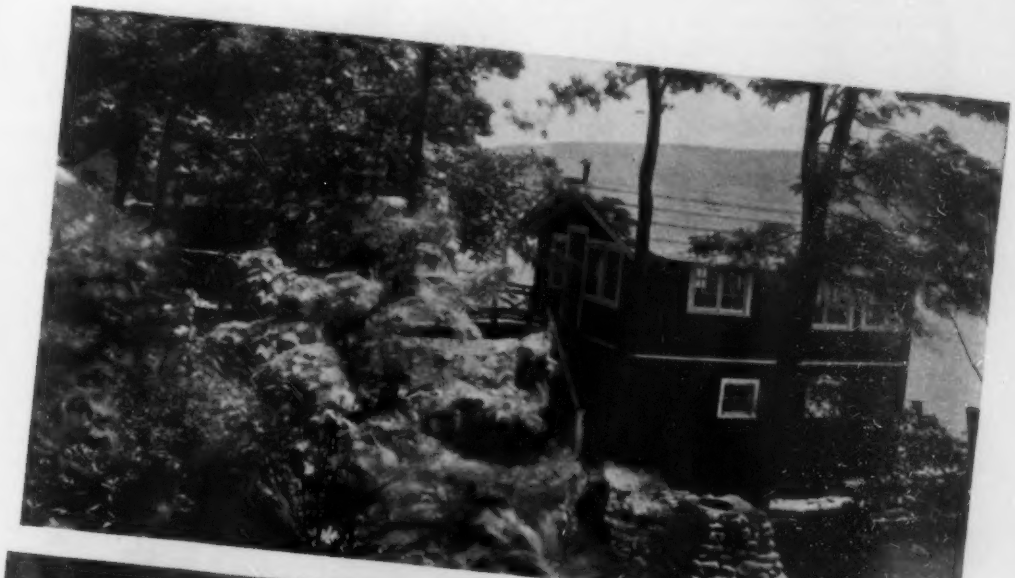
The old boathouse

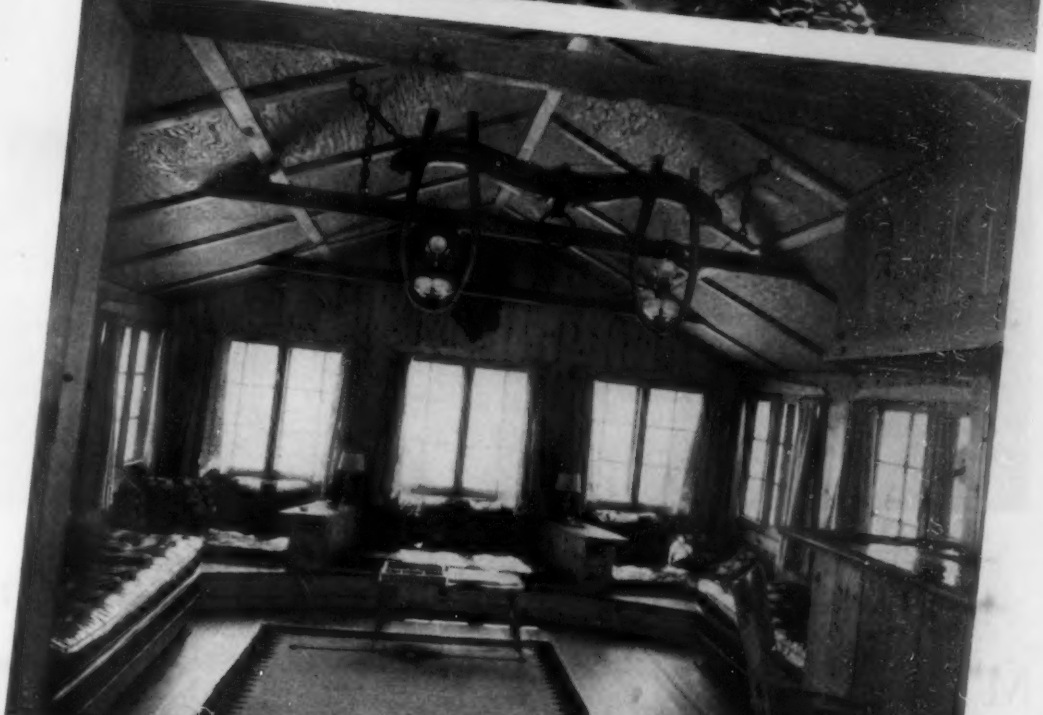
ber of partitions and create one large room on the second floor to serve all possible needs. The second story was chosen because it afforded an excellent view of the lake and because a great part of the first floor was taken up by the boat shelter. Built-in furniture was determined on as a sensible way of conserving space, furnishing the room economically, and separating its varied functions.

A raised platform, interestingly curved, was built on the floor under the windows overlooking the lake. It was divided into three sections by tables set with reading lamps. Large mattresses were placed on the sections to serve as beds at night or for lounging during the day. The studio couches were placed against adjoining walls, thus taking care of the sleeping and lounging requirements.

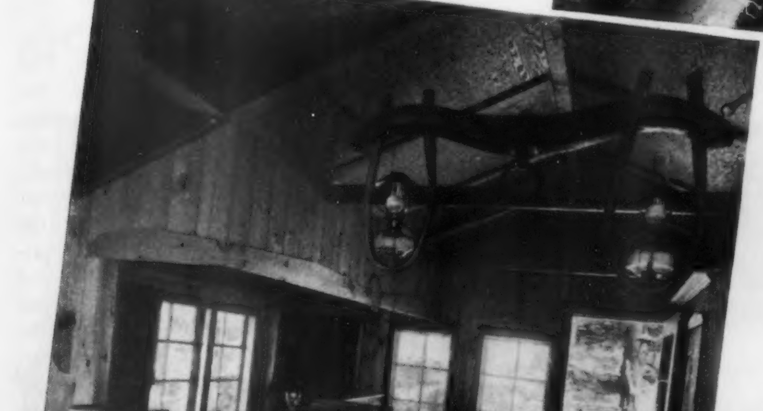
On one side of the room generous closets were built, with shelving between them, for storage. Adjoining this an adequate dressing-bathroom was installed, entirely partitioned from the rest of the room. On the opposite side a dining area was created with a pair of built-in benches and table. Behind them a kitchen sink, ice box, and cabinets were installed and near by a generous bar with all the proper trappings. One large rug and several small tables and bar chairs were placed in the room but otherwise it was left entirely clear. These arrangements provided storage, cooking, eating, and toilet facilities.

In this way all the necessary requirements were met and a large, uncrowded living area provided. The interior was finished entirely in natural wood. The house has proved very satisfactory and its plan has worked well.





A luxurious space for lounging and sleeping was created at one end of the room. Overlooking the lake, casement windows light it by day and well-placed lamps light it at night. The center section of the room is clear of furniture, and a lighting fixture, originally used as a yoke for oxen, is suspended from the ceiling



The living quarters on the second floor are finished in natural wood. The front door is reached by a bridge which extends from the ground level. Built-in benches and dining table and bar provide adequate service facilities for the household

A Satisfying South Carolina Garden

EPPIE B. RUSH

MUCH has been written about the gardens of lower South Carolina but little of the beautiful ones in the central and northern part of the state. In Greenwood, about 175 miles north of Charleston, the garden owned by Mrs. H. V. R. Schrader is so lovely in detail and taste that it is truly a feast for the soul and a joy to the eye.

It contains about three acres, and though most of it is made on a terraced hillside at the back, the front slope is enjoyed by every passer-by. Here a deep serpentine border of flowers and shrubs forms a background for the green expanse of lawn. This first view of the garden catches and holds the eye with its charm. But beyond, it has that requisite of a true garden—seclusion. As one goes from one terrace to another, there are many restful nooks where one can be alone and meditate; and all along are continuous bloom and a judicious interweaving of evergeens and shrubs providing green background and color accents.

This is the sloping, flower-bordered lawn that brightly greets the passer-by. Above, two of the intimate, shrub-enclosed areas near the house, where, all season long, color and fragrance can be enjoyed in peaceful seclusion

This gardener has been accused of changing her garden each year and has swallowed the accusation. Because of mistakes in arrangement, which could not be realized until actual blooming time, she has had many "house cleanings" and, by this shifting and rearranging, has almost attained perfection.

Her idea has been to "paint pictures" with her flowers. The width and character of the paths, the flower combinations, the dramatic contrast of brilliant sunlight and sudden shade, the boxwood accents at the corners of cross paths, and the lovely enclosing boundary planting are all worthy of note and study. She depends largely upon flowering shrubs to fill in the gaps between her flowering borders and the background of trees of many kinds and forms.

Brilliant masses of azaleas find shelter under the spreading branches of lovely white dogwood; snowballs (Japanese viburnum) and syringa (Philadelphus) followed the dogwood and give a white accent throughout the azalea blooming period.

The border planting always affords a pleasing contrast of hues. On the first slope are blue phlox (*P. divaricata*), white iberis, and rose azaleas (*A. binodegiri*). Behind, there are clumps of tulips, iris, hemerocallis, larkspur, phlox, and chrysanthemums so distributed as to provide a flower effect pleasing in proportion, balance, and distribution of color and form.

[*Please turn to page 66*]

PERIOD FURNITURE for Present-Day Homes

No. 1

William and Mary . . . . . Queen Anne

In re-editing and supplementing a Period Furniture Series first published some four or five years ago, it is our desire not only to bring up to date the material already published but also to call to our readers' attention some of the less popular styles which lend themselves admirably to the scale of our new smaller homes, period styles which afford an opportunity to create a more individual home than is possible with the now popular Eighteenth Century and Early American periods. So popular have these two styles become, it is increasingly difficult to create, without money for rare pieces or unusual backgrounds, anything but stereotyped rooms. Both have their place and for both we have great affection. However, it is rather alarming to find that millions of homes can think of nothing but Eighteenth Century or Early American, and we ask that you seriously consider the two periods we here set forth.

In deciding upon William and Mary, we took into account all those young couples, men especially, who really like all things English. We thought of the strenuous, active country or suburban lives these young couples would live and of how pleasant a little English house, with white plaster walls and a few good prints, would look fitted out in this sturdy, but not ponderous style; of the opportunities for using dark, rich fabrics for walking shoes or riding boots which cause such misery in a chintz room. And we thought of the warmness of walnut, curved and carved in the elegant but not forbiddingly formal Queen Anne style, and of how suitable it was for little houses that want neither the extreme in stuffy formality nor primitive informality; and decided that these two styles, now languishing for want of popular approval, offered opportunities for creating distinctive homes. Excellent reproductions of both periods are available, a little more difficult to find perhaps than the hundreds of pieces of Eighteenth Century mahogany seen on every furniture floor, but for that very reason well worth searching for. We show on these pages just a very few of the many fine reproductions of furniture and fabric, available on the market. We give but the briefest historical background, and yet this summary, with a careful study of the sketches herewith, will equip you to go forth and discover for yourself the makings of a charming William and Mary or Queen Anne room. May we suggest that a visit to your museum and library will be time spent profitably. And any further information we can supply will be cheerfully and gladly given.

Throughout the discussion let us keep in mind the fact that the periods overlapped each other to some extent. For instance, the early designs of Chippendale had many characteristics of the Queen Anne style. And remember that two or more styles combined in a single room are always interesting and correct, if they have the same spirit or feeling. Finally, consider the architecture of your home and the kind of life you lead, for furniture must have an appropriate setting and be useful if it is to fulfill its two purposes of beauty and utility.

This first article takes you back to the Middle English period, during the reigns of William and Mary (1688-1702) and Queen Anne (1702-1714).

As we begin our story, we find Queen Mary much more interested in her own living room than in the affairs of State, fonder of needlework than of society, and more taken by simple, comfortable living than by royal banquets. Naturally, there was a marked change from the rich and often extreme ornament of Charles II and Elizabeth to Mary's simple tastes. Perhaps even more important than Mary's home-loving temperament, as it was reflected in the furniture, was a strong Dutch influence due to the origin of William. A great many characteristics of William and Mary furniture were borrowed from Holland. Thus the style was essentially sturdy and democratic. Good furniture was soon to be within the reach of the middle classes,

Drawings by
HARRIE WOOD

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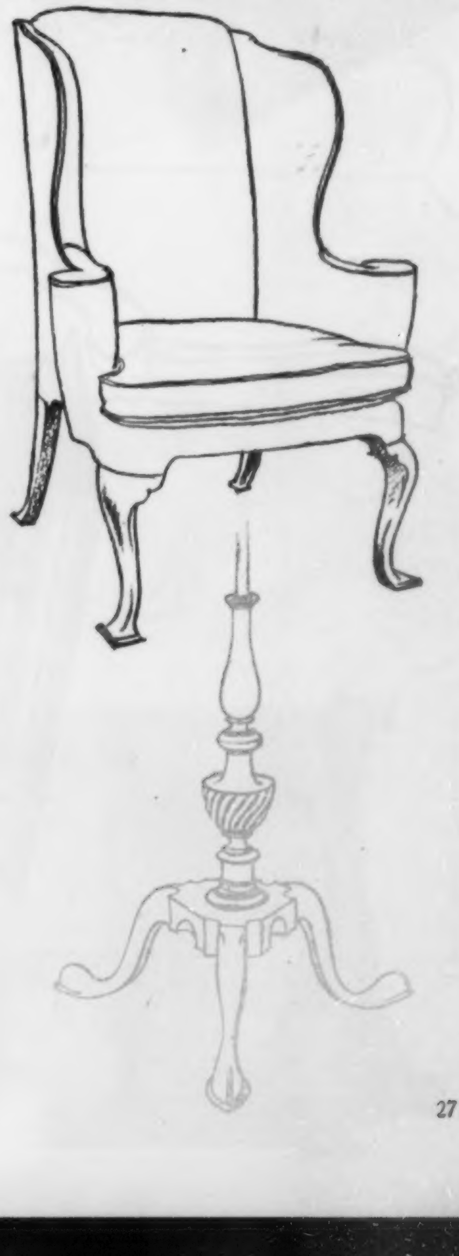
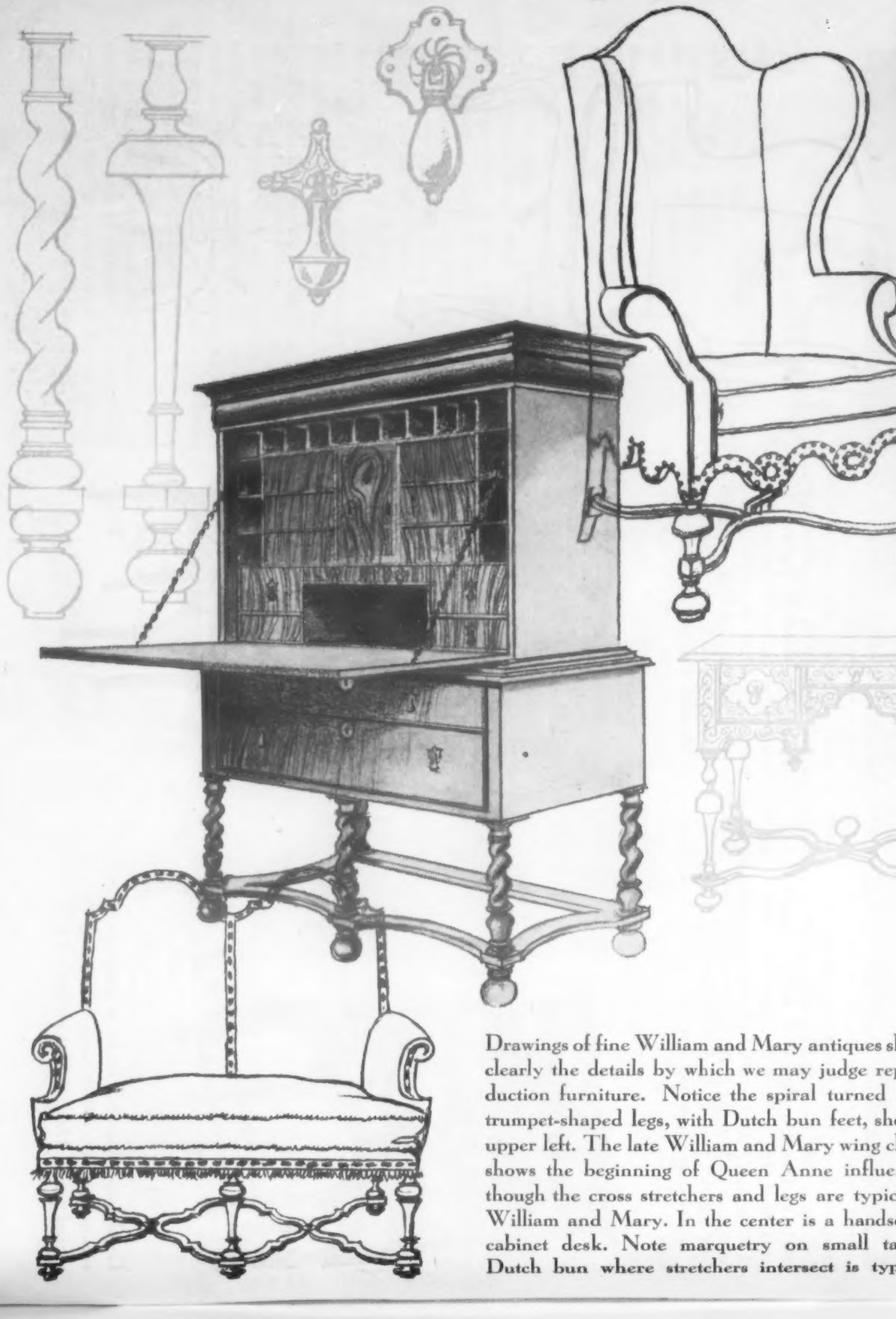
Good reproductions make it easy to reconstruct a correct and charming period room. Descriptions on page 54





Drawings of fine William and Mary antiques show clearly the details by which we may judge reproduction furniture. Notice the spiral turned and trumpet-shaped legs, with Dutch bun feet, shown upper left. The late William and Mary wing chair shows the beginning of Queen Anne influence, though the cross stretchers and legs are typically William and Mary. In the center is a handsome cabinet desk. Note marquetry on small table; Dutch bun where stretchers intersect is typical

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GOOD PERIOD REPRODUCTIONS. DESCRIBED ON PAGE 54

rather than a luxury confined to the court circle.

A glance at a typical room shows that the style was solidly comfortable and heavily masculine, with none of the crude extravagance of Tudor and Jacobean days. The walls were made up of large dark wood panels, with framed tapestries for decoration. White plaster ceilings made a dramatic contrast. There was Grinling Gibbons naturalistic heavy wood carving over the mantels, and the upholstery fabrics were colorful flowered chintzes, brocades, and needlepoint. The wood was nearly always walnut.

Apparently the furniture makers had durability in mind when they made the "X" stretchers between the legs of chairs and tables. Although the lines were distinctly rectangular, turning, carving, and the like served to break any possible monotony. Open cupboards with hooded tops were in favor and were used by Mary for her collections of Chinese porcelain bric-a-brac. The backs of chairs were high and often rounded at the top, and the seats were usually square.

The decorative motifs and designs were extremely interesting. The carved garlands of fruit, flowers, and foliage of the Grinling Gibbons type showed that these people were willing to give imagination a chance and were not too rigid in their ways. Too much can never be said about the lovely colors and patterns in their petit- and gros-point. The chair and table legs were spiral turned (a survival of late Jacobean days), trumpet shaped, or straight with the inverted cup or bell-shaped ornament. The feet were highly fanciful, including the Spanish scroll, Dutch

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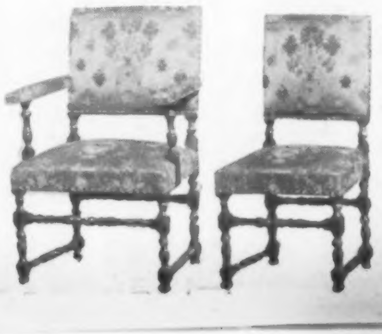

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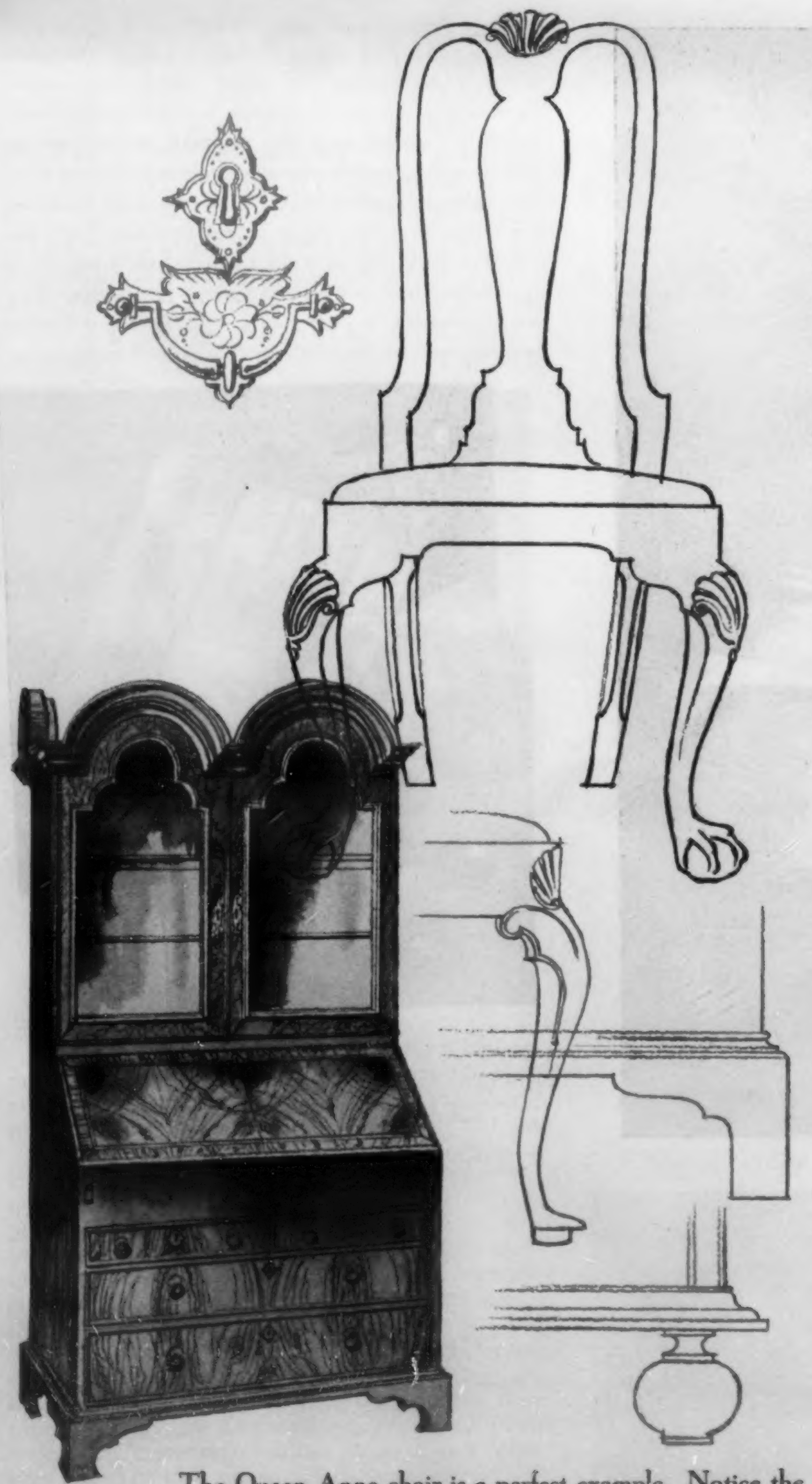
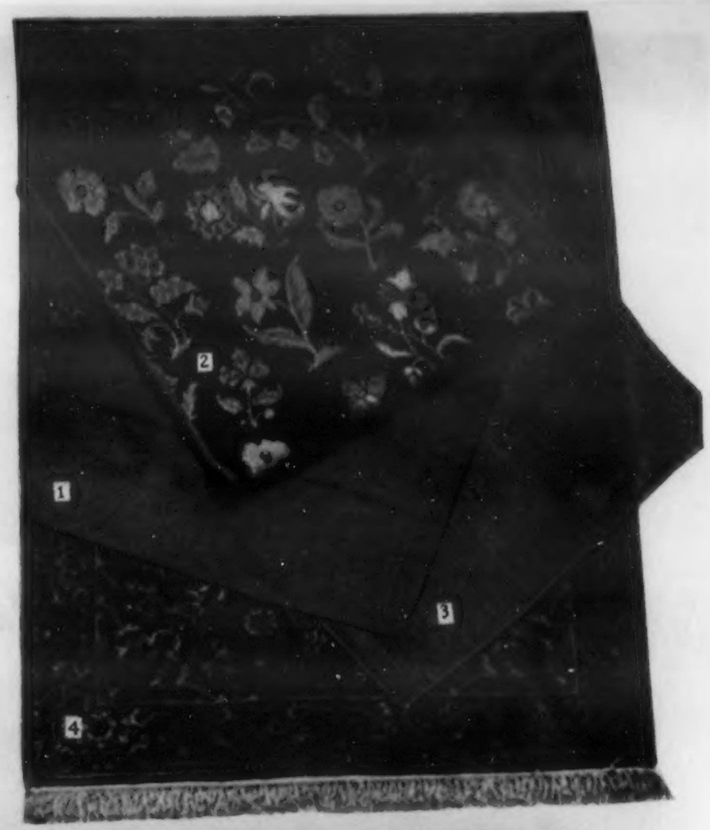


bun, and the Dutch claw and ball in later designs. Occasionally there were block feet on low chests of drawers. Bedsteads were still canopied with velvet and other rich fabrics (one of the few things of this period not suitable to today's mode of living); chairs and sofas were decorated with carving; veneers, inlays, or marquetry ornamented cabinets and tables.

Today we can profit by looking back to this period for pleasant home inspiration. Copies of old English flowered chintzes with their rich yellows predominating are colorful and gay as a modern sunroom. For greater elegance, what could be finer than needlepoint, as it was worked by Mary and the ladies of her court? When the budget demands its share of attention, we see that the furniture is built to last forever, and that its designs are intelligent and mature enough to please during many lifetimes. It is informal and homey in many ways, but at the same time it is dignified. If the character of your home is similar, and if its scale is large enough, you cannot make a mistake in choosing good reproductions of William and Mary furniture.

The "Good Queen Anne's" reign was in much the same mood as the previous one. There was the same feeling of home rather than palace, and in many ways the furniture was more simplified and suitable to the average home and budget. It was more standardized and was manufactured in larger quantities, though its exquisite proportions were seldom lost. Walnut continued in favor, and there was still some Dutch influence. Though there was still a great feel-



The Queen Anne chair is a perfect example. Notice the characteristic cockleshell at the top of the back and on the knees of the cabriole legs, the fiddle splat back, and the claw and ball feet. Typical hooded cabinet, above left

The fabrics and carpets shown above are authentic for these periods, and may help you work out color schemes. Descriptions on page 55

ing of solidity, in general we may say that the pieces were more feminine and not nearly so heavy.

Our first outstanding impression of Queen Anne furniture is that the lines were definitely curved and swerving, with the few necessary straight lines softened by rounded corners. The cabriole leg was the most distinguishing feature of every piece of furniture. As time went on, this leg became bolder, and finally was freed from the "X" stretchers used during the reign of William and Mary. Of all upholstered furniture, the wing chairs were most characteristic. Most important of all from an artistic point of view, the proportions were perfect, and the structure was secure as well as beautiful.

The chair and table legs were often carved, with the cockleshell as the most popular motif and the acanthus leaf in some favor. If the chair backs were carved at all, it was done in low relief and applied

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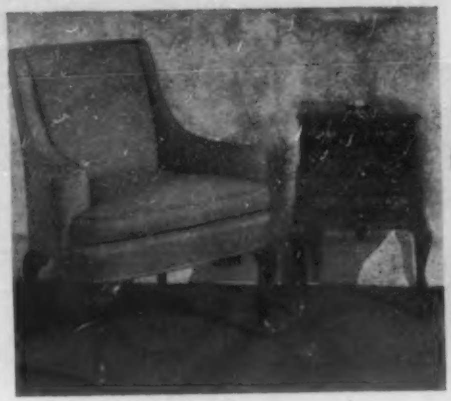
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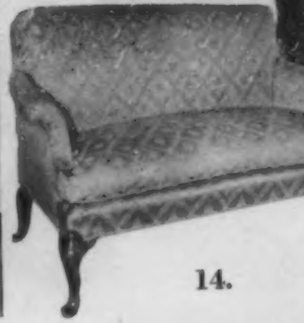
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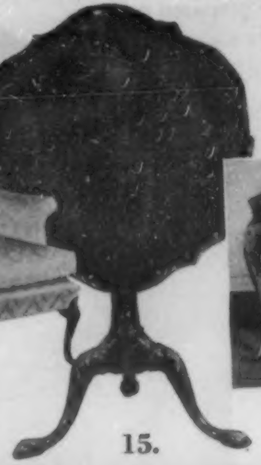
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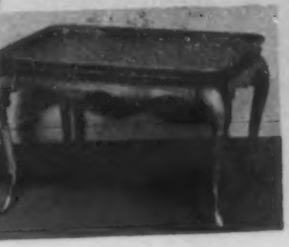
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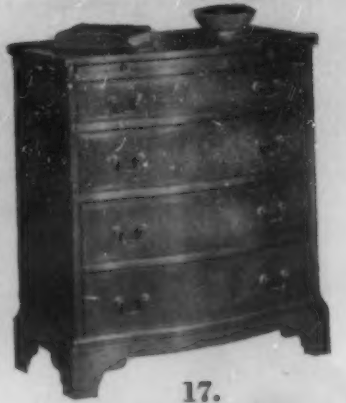
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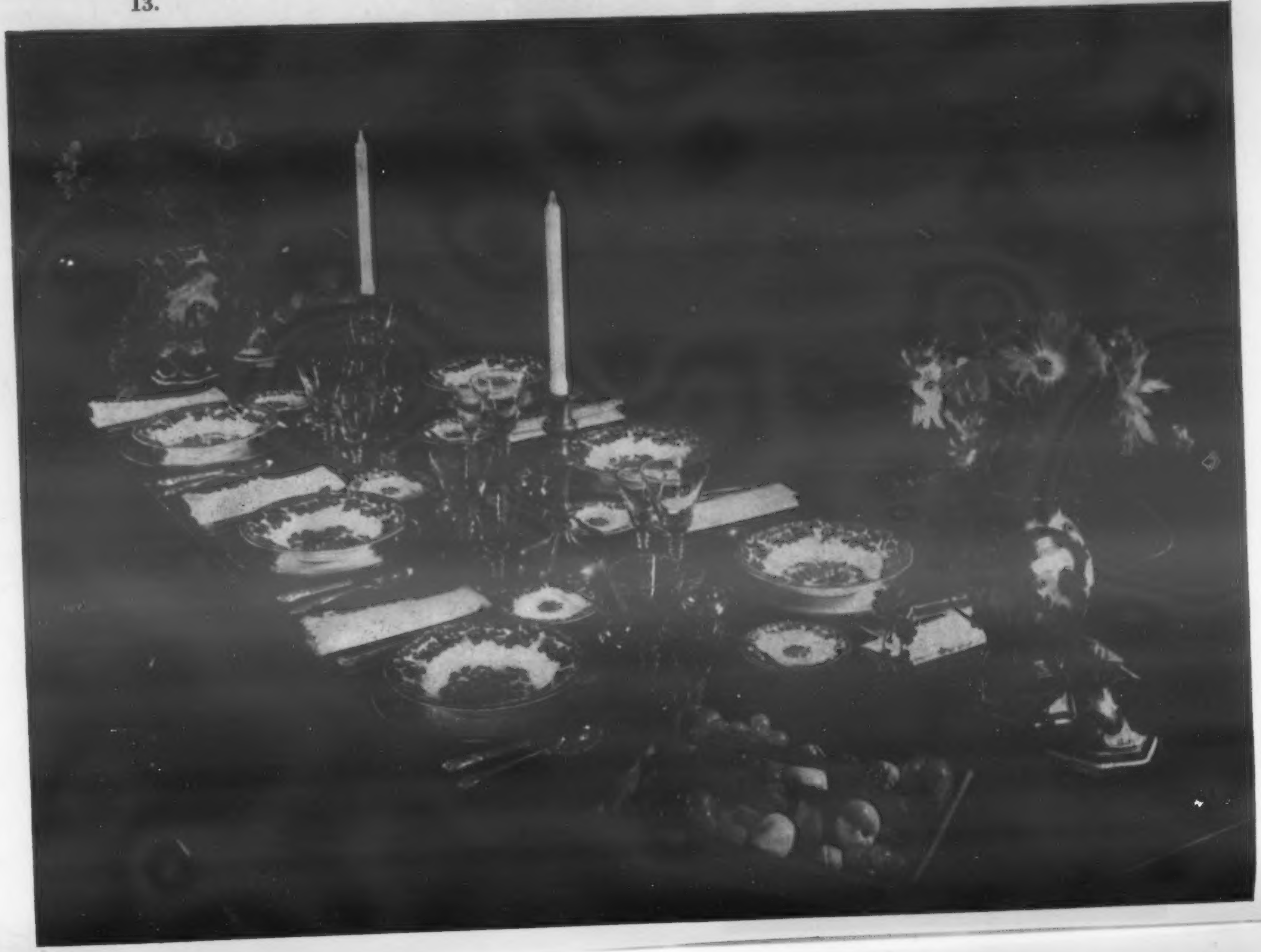

A William and Mary table setting of great dignity, arranged by R. H. Macy & Co. especially for The American Home period furniture series. It is carefully worked out even to the deep orange-red Chrysanthemums in old Delft jars and pine boxes of fruit and nuts, King's silver plated flatware imported from England, and the Spode china, an underglaze print of the 18th century English rose. Clear crystal glassware in the Claremont pattern is exactly right, as are the gray linen napkins. Pewter service plates and candlesticks add to the atmosphere of importance and dignity

Social Security for Your Shade Trees

I. T. Parker

CAN WE DO LESS, IN RETURN FOR LOVELY EFFECTS LIKE THIS, THAN CARE WELL FOR OUR SHADE TREES?

R. R. FENSKA

THE VALUE of a shade tree can now be appraised quite as readily as that of the house which it shelters, shades, or embellishes. One basis is the cost of replacement by a reliable tree nursery. In the case of a large tree, the determination of its aesthetic or landscape value takes into consideration the species or kind, the location of the individual, its perfection of form, and its physical condition. Either method will give a figure greatly in excess of its value for lumber or other forest products. A large, fine oak on a front lawn, for example, may easily be worth several hundred dollars because of its shade tree value, whereas, in the forest, as standing timber, the same tree would probably bring only a dollar or two on the market.

But many things can happen to a tree to lessen its aesthetic value or even, in some cases, lead to its illness, ultimate death, and removal, and it is both a good investment and sound common sense for the owner to keep it in good condition and to be able to recognize the early symptoms of any deviation from that state. In the treatment of shade tree troubles it is important to secure, first, a correct diagnosis of what is wrong, for, in some cases it is possible to eliminate the trouble and prevent its recurrence before serious damage results, whereas occasionally little can be done to help the tree recover. It is important to know what the facts are, whether treatment is possible and warranted, and what can be expected from such treatment. The average shade tree owner can not be expected to be able to diagnose correctly all kinds of tree troubles; even an expert must sometimes consult with scientists who specialize in highly technical branches of the subject. At the same time it is entirely possible—and highly desirable—for any home owner to have a picture of the general situation and be familiar with the most probable tree troubles and how to cure or, better still, prevent them.

Treatment of wounds. The simplest wounds are those where the bark only has been injured and the sapwood exposed. In such cases a bark tracing, followed by an application of tree paint, is all that is necessary. Thereafter, the wound should be repainted as often as necessary to keep out rot-producing fungi. The term "bark tracing" means that the bark is cut back with a very sharp knife to the live cambium (the layer of actively growing tissue just under the bark) around the wound so as to streamline it.

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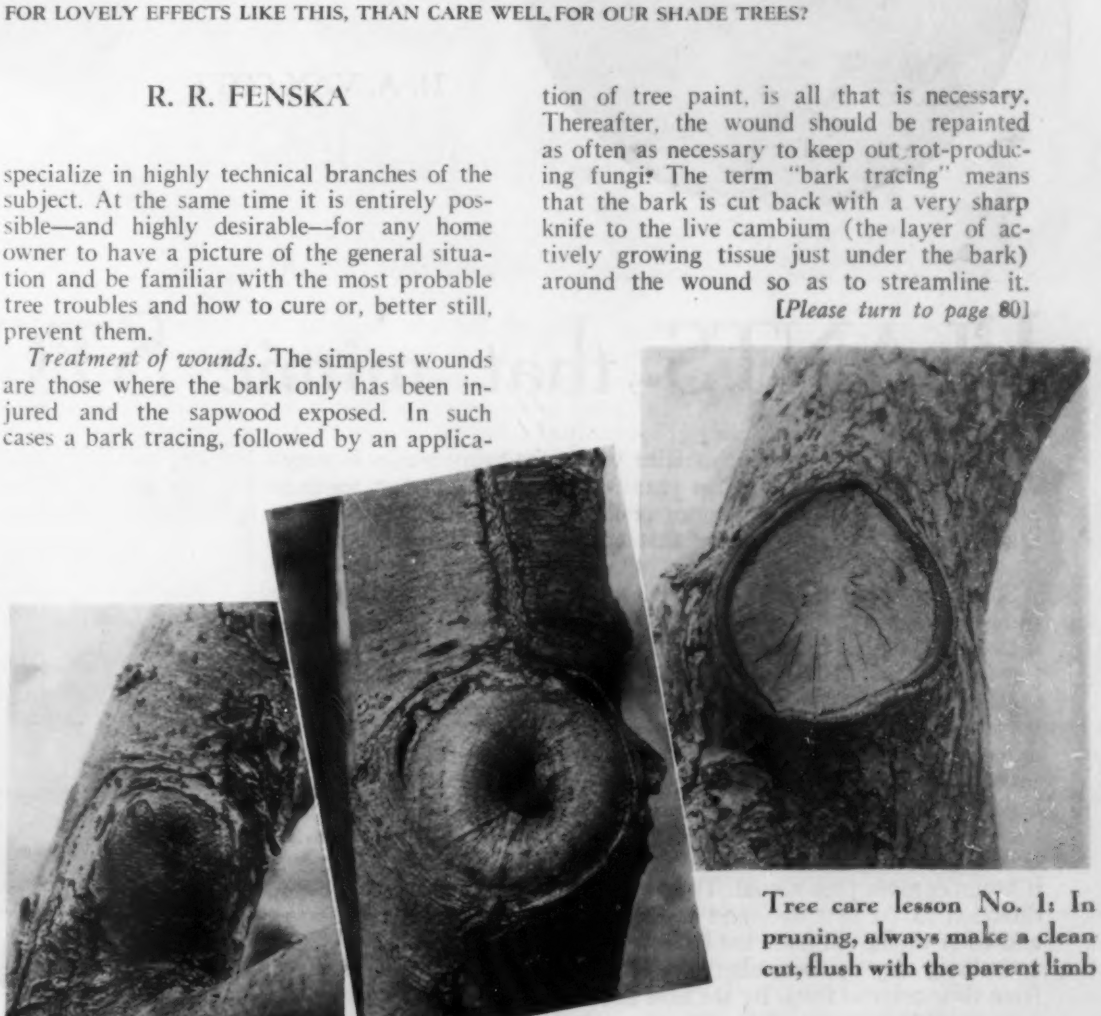
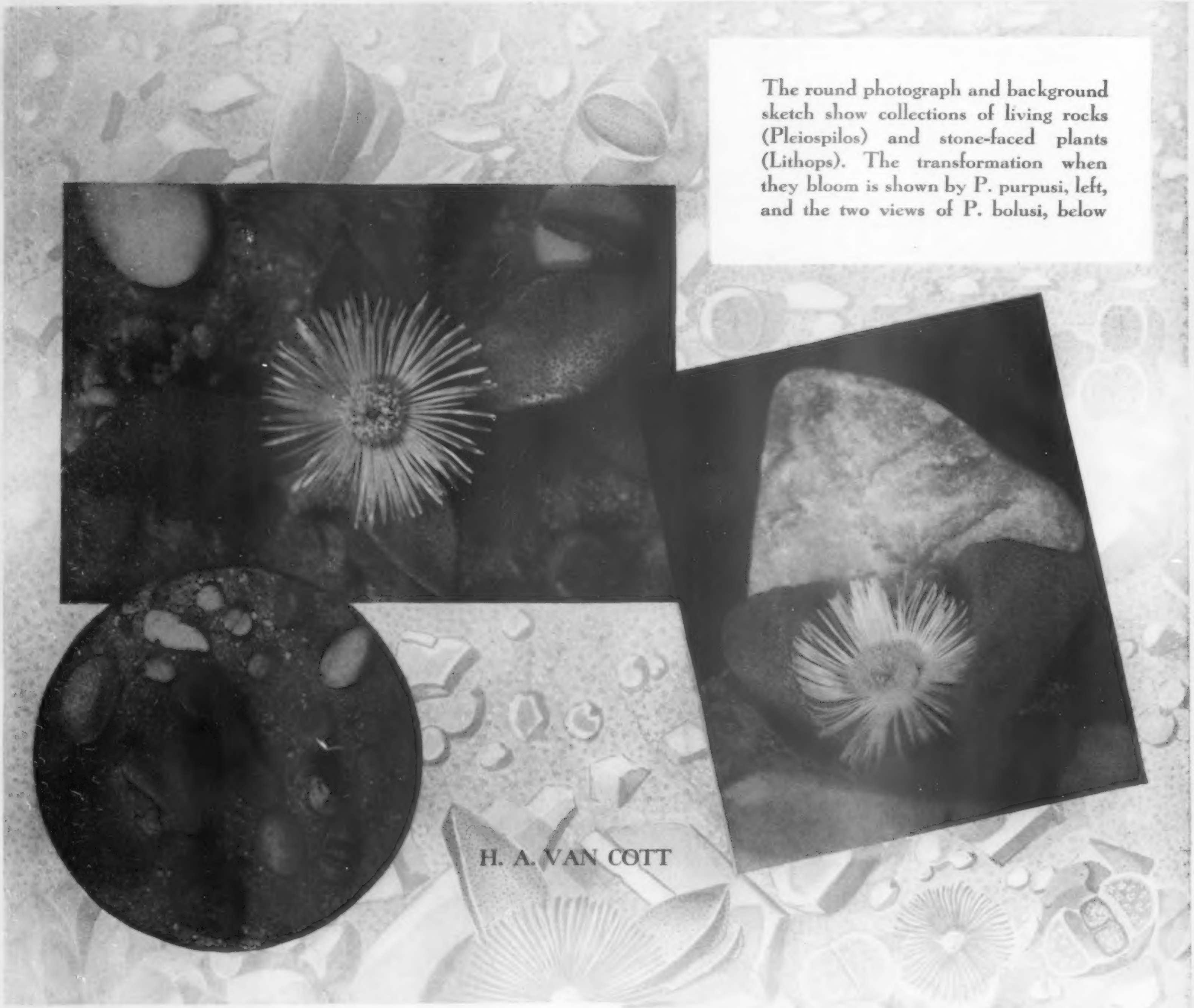


Tree care lesson No. 1: In pruning, always make a clean cut, flush with the parent limb

This promotes rapid healing of the wound which, meanwhile, is kept covered with disease-repelling paint



The round photograph and background sketch show collections of living rocks (Pleiospilos) and stone-faced plants (Lithops). The transformation when they bloom is shown by P. purpusi, left, and the two views of P. bolusi, below

H. A. VAN COTT

PLANTS that mimic STONES

IN CERTAIN regions of South Africa where the rainy season is very short and the balance of the year extremely dry and hot, we find plants of the Mesembryanthemum, or fig-marigold group, which have taken on a form and coloring that can well be considered one of Nature's most interesting examples of protective mimicry.

Some of these plants, known as living stones, the botanists place in a genus to which they have given the name, Pleiospilos. The plant illustrated at the upper right and lower right of the engraving on this page, for instance, is Pleiospilos bolusi, the second name indicating the species. It is one of the most interesting of the group.

Not only are its form and coloring similar to those of a stone, but it actually feels hard and cold. The two heavy parts must be called the leaves, but it has no stem; the plant actually starts where the roots begin. It never has more than two full-grown leaves at one time. From the crevice whence the bloom appears, another pair of leaves arise as one. At first, only a fine line of division is indicated; as the leaves grow, it becomes more pronounced. These two leaves are always in opposite direction to the first two, and as they enlarge and acquire the form and color of the old ones, the latter begin to turn brown at the edges and slowly dry up, becoming shrunken and hard and quite different from their original form. By the time the new leaves are fully matured, only a small remnant of the others can be detected where the plant touches the sand. E'er long they fall and are seen no more.

Following the maturity of the new leaves, a bud appears in the

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S. Wolpert

What shall we teach our children about property?

CLARA B. DEAN

"Is this mine?" is almost the first question that the normal child learns to ask

A SUCH-things-did-not-happen-in-my-day attitude toward children is a confession that we are doing a poorer job than our parents did. I don't admit it often. But read Meredith Moore's letter and see if you are not convinced, as I was, that such things as she tells about did not happen before 1929. The fact that Meredith lives in a small town in central Kentucky has nothing to do with it; similar news is coming from other places.

"You remember Grace Conwell?" Meredith writes. "Remember what I told you about her house? After all these years she has just got it furnished as she wants it. A beautiful piano, a Hepplewhite card table dating back to 1790, lamps made of antique vases, antique chairs covered with needlepoint, she worked hours in making, a blue rug in the dining room. Well, you should see what happened to that house when she gave a party for Gladys (sixteen last Friday)! I went over Saturday morning to hear about the party and stayed to weep with Grace, and do what consoling I could.

"It was Gladys's first dance and Grace had thought of having it in the playroom downstairs, which is as large as the living room and almost as attractive. But Gladys was sixteen—and rather hard to sway.

"So Grace planned the party as she would have planned her own. She spent several days on the refreshments (creamed chicken and mushrooms with home-baked rolls; ice cream and jam cake; fruit punch). She ordered sweet peas and roses.

"Of course Grace made her mistake in giving the hoodlums the freedom of the house. But she knew their mothers so well and thought she knew them. Besides she felt sorry for those boys at the gosling age; they were so uncomfortable when mamas were too much in evidence. So Grace greeted them, parked herself in the room upstairs that was farthest removed from the noise, and came down when she heard them leaving.

"You should have seen that house! Her Hepplewhite table was scratched beyond repair. One of her lamps was broken. The blue rug in the dining room was spotted with creamed chicken and jam cake. And (this is the most unforgivable thing) peanut hulls and burned matches had been dropped into her piano!

"Grace says she will never have another party in her house, and nobody blames her. I have talked with some of the mothers and they are all furious about it, but they don't know whom to punish—themselves or the children. What have they failed to do and what ought they to do now? Are all sixteen-year-olds hoodlums? Haven't they any respect for property? Those are burning questions here in these parts right now about which we must do something."

The depression seems so recent that it is hard for us to remember that these sixteen-year-olds were just entering grammar school when it started. During the years since 1929 we upper-middle-class Americans ("the backbone of the nation" we used to call ourselves modestly) have been teetering on the fence between die-hard materialists and rabid reformers and we haven't known what to teach our children about property. We want to be progressive in the real sense, to

[*Please turn to page 69*]

You Can't Judge a Couch by Its Cover

F. M. Demarest

When you buy furniture, make sure that beneath the attractive upholstery are the things that make for durability—substantial frame and springs and filling of best quality. Don't be fooled by a sofa like the one shown above, filled with straw, hay, and moss

A. W. FORESTER

BUYING upholstered furniture is pretty much of a gamble to most people. It is not unlike buying a car from a colored picture, or buying a cake from a shop window. You have to wait to find out.

There are, however, a few very simple questions one can ask when upholstered furniture comes into the picture. To ask them intelligently, it is necessary only to have some idea of the manner in which good sofas and chairs are constructed: the steps honest manufacturers take and the specifications they insist upon to make the piece you buy lastingly comfortable and enjoyable.

Let us start at the beginning. The first thing to be considered is the frame, for, after all, the frame is the very foundation of the piece. Soft wood, naturally, is apt to sag under the weight of the upholstery; the tacks won't hold. Thin wood is apt to split or warp. It is essential, therefore, that the frame be of selected hard wood—maple or ash or birch. This wood should be kiln-dried to prevent warping and should be at least 1⅛ inches thick in order to hold the webbing, burlap, muslin, and outside covering in place.

Now that the wood is settled, it is a question of how this wood should be put together to make a secure and substantial base for the piece. A frame that is just nailed together will not, naturally, have a very long life. A frame, the corners of which are not braced, the joints of which are not strong, will not hold up. It is important that the joints be double-doweled and glued securely in place. Even the glue is important; animal glue is the best. Not only this, but at the joints there should be fitted corner blocks glued and tightly screwed into the sides. The legs themselves should run right through to the top of the rail—not merely doweled to the bottom of the frame. If these steps are taken, you can be sure that the frame, at least, will give you no trouble.

The next step is the webbing. Think of the chairs you've seen where the webbing has finally given 'way. The webbing should be of good quality. It should be at least 3½ inches wide. And it should be stretched tautly and closely over the frame and secured with two layers of tacks (each strip tacked with at least seven 12-ounce tacks).

After this, the springs are placed in position. These springs should be of oil-tempered steel (so they won't squeak) and both ends should be knotted, for it is easy to see how an open spring might easily pierce the fabric. These springs should be fastened together securely with strong twine (most manufacturers prefer Italian twine for this purpose) and knotted at each tie to prevent slipping. The surest safeguard is to tie them eight ways. And, of course, it's the number that counts. The seat of an easy chair should have from 12 to 16 springs; the seat of a sofa from 36 to 48, depending on the size.

Over the springs should be stretched heavy burlap (12-ounce burlap is considered excellent). This should be sewed to each spring and tacked securely to the hardwood frame. In this way, a perfectly sound and completely durable foundation for the filling is assured.

Now for the filling itself. Fortunately, most states now require that the specifications be stated on a tag which is attached to the piece itself. If you read, for instance, "Cotton Felt 25%—Horsehair 75%," you need have no worry. For this is as fine a filling as you could wish for an easy chair or sofa (dining room chairs require less hair, of course). The thing to be sure of is that you get horsehair (all horsehair) and a goodly percentage of it. Not hog hair, or cattle hair, or moss. This horsehair should be spread in a thick and even layer over the burlap and firmly stitched to it. This should then be encased in muslin, covered with cotton felt and a padding to prevent the hair from poking through, before the outside covering is applied. Sateen, stretched over the platform seat, makes a very satisfactory base for the cushions.

THE specification tags also state the cushion content. If you want the best, you will want goose down and goose feathers. (Oh yes, duck and chicken feathers have been used.) The greater the percentage of goose down, the better the cushions are. A perfect ratio is 70% goose down—30% goose feathers. It goes without saying that all these should be new materials.

Fine down-proof muslin casings should be used for the filling to prevent the tiny quills from sticking through or the feathers from escaping. These casings should be divided into

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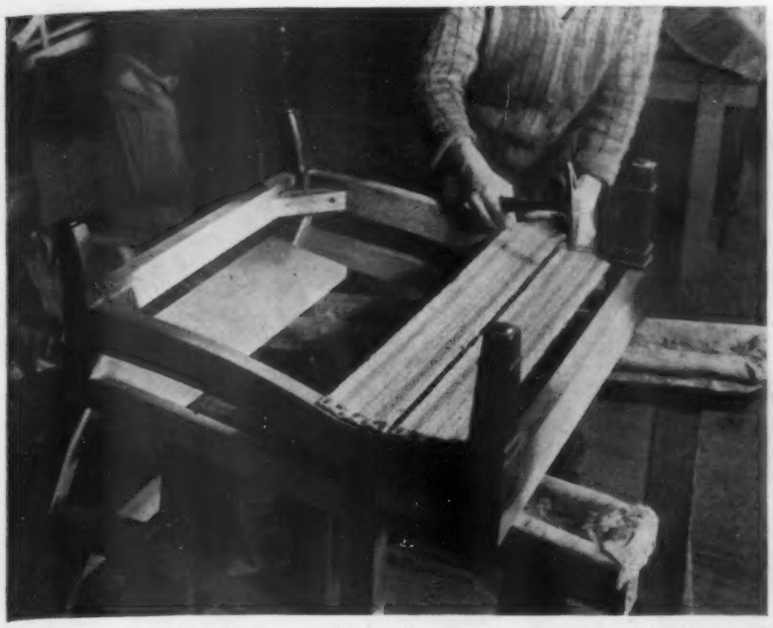
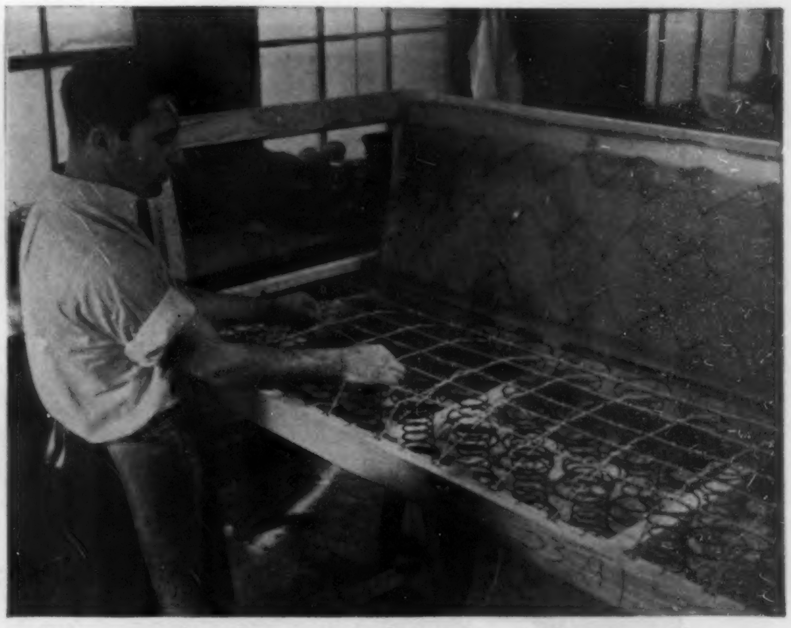


1. Notice here the thickness of the frame, fitted corner blocks, and wide, double-tacked webbing. All the joints are double-doweled and glued, and the legs run right through to the top of the rail



2. Oil-tempered steel springs are knotted on both ends, so they cannot break through and tear the upholstery fabric. The springs are fastened together with strong twine, tied eight ways by hand

3. Heavy burlap is stretched over the frame and sewed to each spring; an important step toward durability

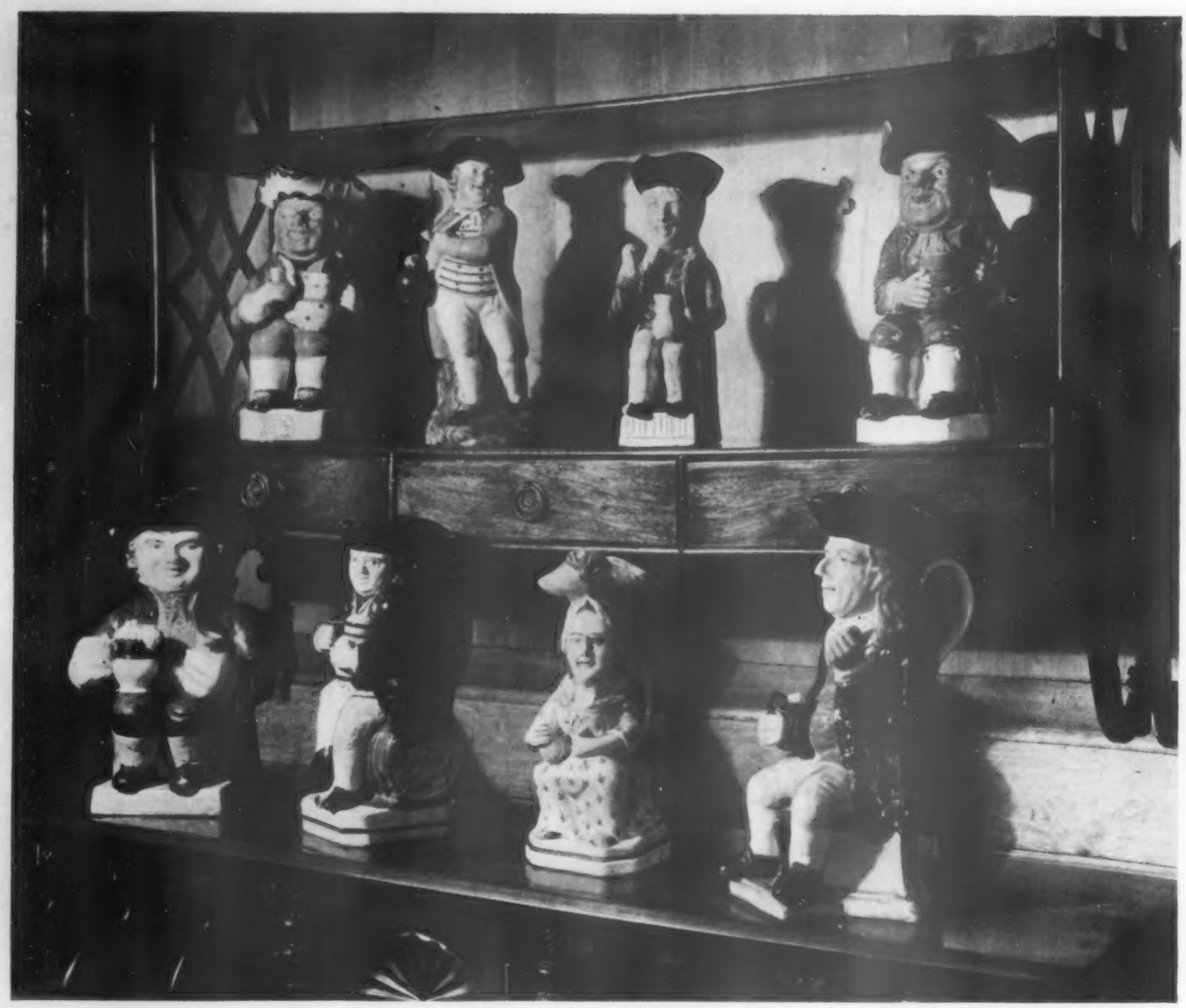
4. A thick, even layer of horsehair is spread over the burlap. Beware of the cheap substitutes for horsehair

5. Hair filling is firmly stitched to burlap. Careful handwork plays a large part in this and other steps

6. The inner upholstery is encased in muslin; sateen stretched over platform seat, back and arms padded

7. Down-proof muslin casings, divided into compartments, prevent bunching and slipping of filling

8. Finally, the exterior upholstery fabric is sewed on by hand. Care and skill make a finished-looking piece



From the collection of Ginsberg & Levy

The English Drinking Jug Comes Back

DOMINA DRIEMEN

Toby Jugs mean a sense of humor in any household. Top of page, left to right on upper shelf: ordinary jug, Hearty Good Fellow, Thin Man, ordinary jug. Lower shelf: The Postillion, Man on the Barrel, Martha Gunn, The Squire. And directly above, John Peel

CARICATURE in ceramics! The comic strip of the dish-ware family! In short, the English figure and mask jug, a kind of vessel really indispensable to the home that boasts, along with a love of pottery and china, an entertaining sense of humor. These jugs were once receptacles for drinking spirits of all sorts, although many claim that the leering visage and disagreeable "phizz" staring at the imbiber were so designed purposely to dissuade him from excess. As he sank deeper into his cups, undoubtedly the face took on a grimmer expression, and perhaps did check his thirst. Today these containers for liquids will serve the same purpose if your taste runs that way, or will do for punch, lemonade, or even for milk, delighting the juvenile eye and making the daily ration easier to take.

Between the old models and those made now, there are certain differences of material and subject matter. The early jugs were mostly made of pottery, and not of some form of hard-paste china. Moreover, the characters of the jug have multiplied through the years. Truly, their numbers are legion, for in the century just past Dickens opened whole new fields for the ceramacists.

In their beginnings, the jugs were animated cartoons, an almost-alive version of the printed caricature. The best known engraving of this sort in the eighteenth century portrayed Toby Philpot, the subject of a song called "The Brown Jug," a skillful adaptation from the Latin of the humanist physician Geronimo Amalteo (1507-1574), written by the Rev. Francis Fawkes and published in 1761. It was probably an engraving with these verses inscribed beneath which inspired the potters to create the "Toby Jug," properly speaking, a full-figure composition. The verses are given on page 62 of this issue.

Whoever this Toby originally was, he soon achieved a variety of names: Uncle Toby (a title coming from Laurence Sterne's character of Tobias Shandy), Toby Toss-pot, Toper Toby, and many others. Indeed, as soon as he had achieved fame through the efforts of such

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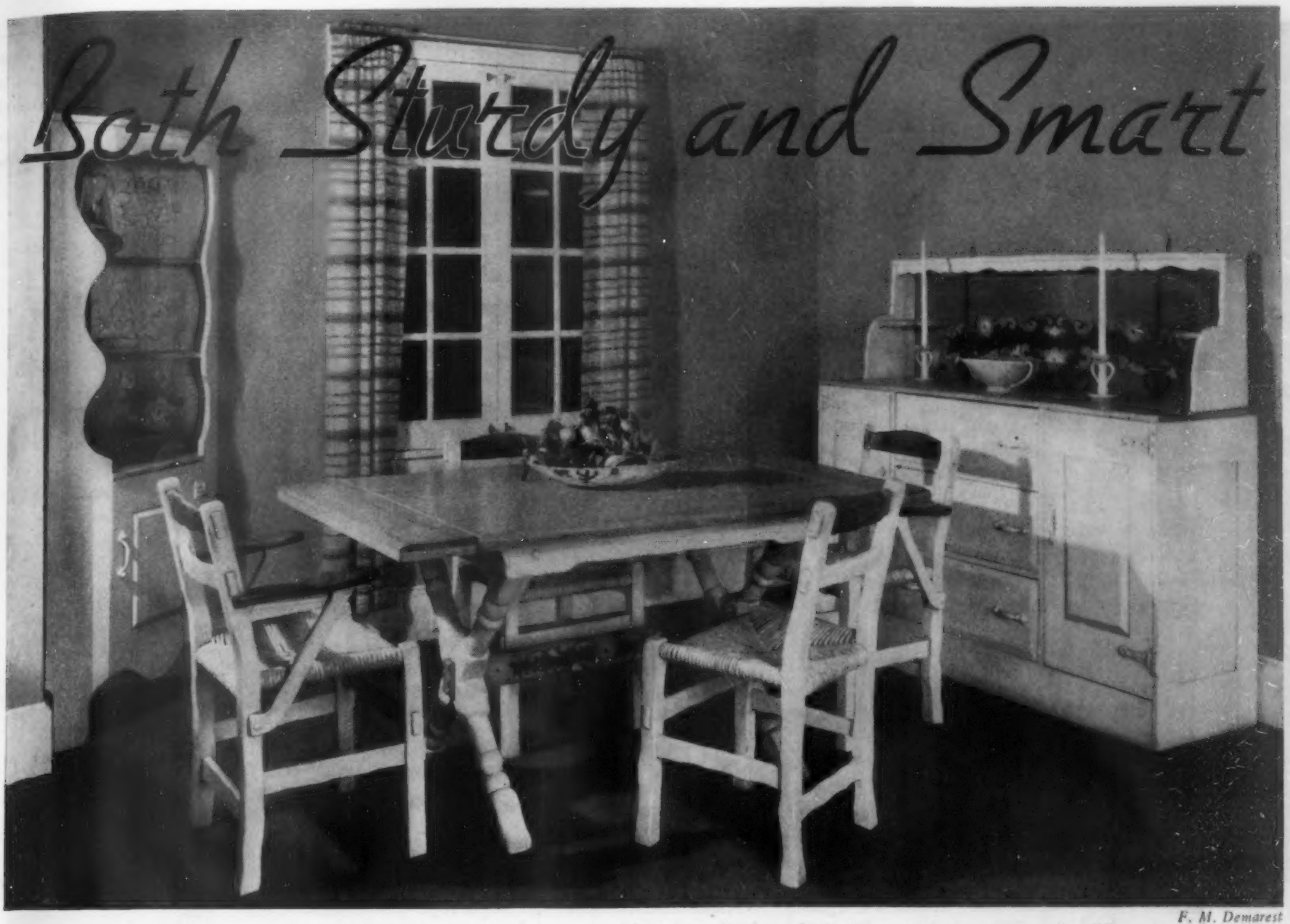
Both Sturdy and Smart



F. M. Demarest

California Provincial dining room furniture painted blue and white with decorations in rose and gold. The table has a natural-tone wood top; chairs rope seats, painted white. From John Wanamaker

Just because you are planning to spend your summer holiday in the rusticity of a log cabin in the woods or a cottage by the shore, it doesn't mean that you can afford to throw good taste to the winds and put up with miscellaneous furnishings long since relegated to the attic. If that is where they have been gathering dust, the chances are it is because they are out of style or so torn and worn and soiled that you don't want them around any more; and you certainly don't want them in your summer home, where you are supposed to be enjoying your surroundings, the better to rest and relax.

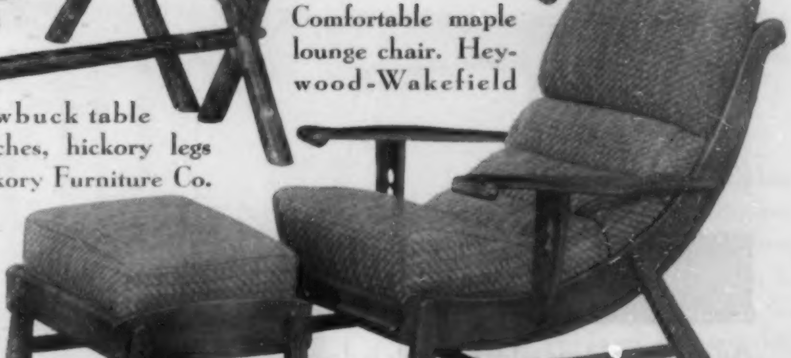
Of course you want things that will stand a lot of punishment; chairs that you can flop into without danger of breaking off a leg or falling through the seat; tables that won't tip if someone leans on the edge; chests of drawers with lots of room for sweaters and slacks and shorts and all the rest of the paraphernalia of summer living; a place to write a postcard if you have to, but not one that takes up more space than it is worth. At the same time, unless we very much miss our guess, in your inner soul you want furniture that suits your cabin and is good-looking enough to please all your family and all the friends who may visit just for a meal, for a week end, a week, or even for a month.

There are several types of furniture which seem made to order for

Comfortable maple lounge chair. Heywood-Wakefield

Pine sawbuck table and benches, hickory legs Old Hickory Furniture Co.

Hickory Adirondack chair with foot rest. Old Hickory Furn. Co.



Maple Sleepy Hollow chair and stool. Heywood-Wakefield

A comfortable maple cottage sofa, with wing chair sides, is upholstered in an informal check of homespun type. Robert W. Irwin Co.

In antique pine, an old-fashioned slat bed, laced with rope, comes in sizes to fit standard bedding. Old Hickory Co.

Leather thongs give attractiveness and sturdiness to a good-size coffee table of multiple use. Wm. J. Jaeger Furn. Co.

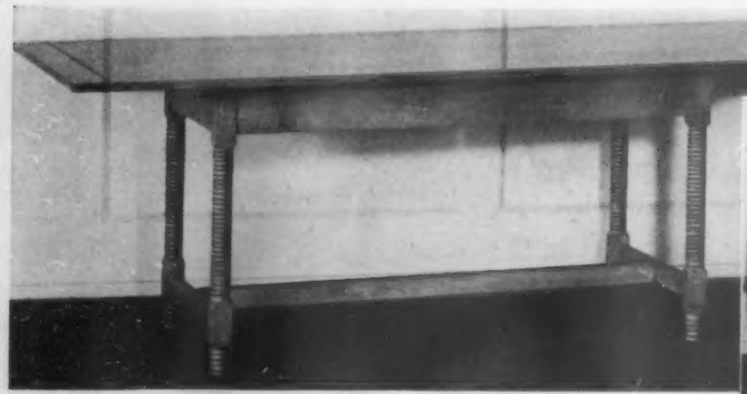
Wooden benches, like the maple reproduction above, go back to the early days of the settlers. W. F. Whitney Co.

camp and cabin use. There is rustic furniture, which might well be called "American Provincial," since it makes use of the same materials our ancestors found ready at hand for their original log cabins in the days of the colonies: pine and chestnut and hickory wood, rope, leather, bark, and for coverings, homespun materials. Maple, which also dates from the early days, is rugged, sturdy, and very much at home in the informal summer home. A third type, old to the West Coast but rather new in other parts of the country, is California Provincial. Sturdy and strong, like the other types, it is colorful as well, with its painted surfaces and gay painted decorations.

On these pages we have shown you a few pieces of each style; there are similar pieces for every room in the house. And while they are all well built for real service and hard use, none of them is extravagant in price. All of them fit into the picture of a woody interior, whether it is the natural surface of logs, barn siding, random-width pine, or pecky cypress; and all are equally at home against walls of plaster or wallboard. Set them off with bright, warm colors in draperies, upholstery, and floor coverings, in rugged, homespun materials. And it is this kind of furniture which will make your log cabin, camp, or cottage comfortable, serviceable, and altogether delightful.

A maple highboy has plenty of storage space and desk section. Tennessee Furniture Co.

Sturdy and commodious four-drawer maple chest Robert W. Irwin Co.



An unusually long table in maple is designed to go back of a sofa, or to serve for dining in a living-dining room. Conant-Ball Co.

For the extra guest who is to be put up in the living room, or for a small bedroom, there is a good-looking daybed in maple. Conant-Ball Co.

Streamline Your Flower Show

A practical short course for show chairmen and their committees in small but garden-loving communities

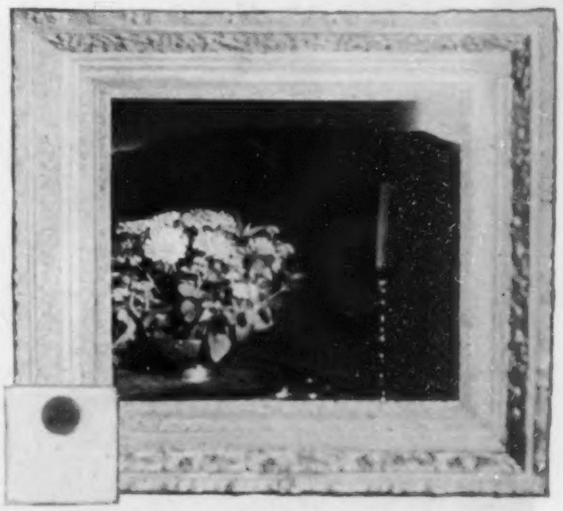
MARGARET B. DURICK

1

HAVE you ever served on a flower show committee and felt, when the show was over, as if you had been through a railroad wreck? I worked on many flower shows before the streamline era and I know the feeling by heart. There is hope, however. Everything, from ships to Tinker toys, is streamlined nowadays. Why not the flower show?

The garden club with which I am affiliated began its work in the pioneer era of flower shows. A group of kindred souls, we met around a blazing fire one March day long ago . . . and chewed our pencils. We had all seen the mediocre flower exhibitions of the county fair. A few had visited the International Flower Show. Someone else had been born and raised in Boston. Before I was introduced to gardening (by the angels, I swear), I worked as a newspaper reporter in a large Atlantic seaboard city. So I had covered several flower shows and could contribute a few tidbits of information.

That first show of ours was made like a patchwork quilt and, like one, it was, oddly enough, beautiful. Twenty-eight days later we staged a rose show and wrote into the constitution and by-laws of the club that there would be three *or more* shows every year. Oh yes, an amendment followed later. For as we grew older and wiser, we learned that once a year is often enough, at least in a community of fewer than three thousand.



Photographs by Bond Brothers

Two still-life shadow boxes at successful shows staged by the author's garden club. Above, zinnias combined with copper and brass. Below, a branch of hobblebush effectively used

2

3

Left, from the 1937 Philadelphia Flower Show, three striking entries that demonstrate good line arrangement and fitness. 1, succulents in a stone urn; 2, English ivy and begonia for foliage, magnolia and anthurium for bloom; 3, begonias

Don't overlook the possibilities of the setting in arrangements

The della Robbia motif has enjoyed great popularity during the past year or two. This and the view above from the 1937 Philadelphia Flower Show (Bond Brothers)

If attempted oftener than that, the shows brought not joy, excitement, and satisfaction, but drudgery and a sense of weariness.

But, first of all, why the flower show? Is it worth what it costs in energy and time and money? My answer is: "Yes! yes! yes!" I have seen it refuel interest in gardening until a community becomes garden-mad (which is about the finest stage of madness imaginable). I have seen people who came, merely liking flowers, go away with tiny gardens already growing in their minds. I have heard splendid lectures, and seen evergreens and slender white birches take their rightful places on the community map because the flower shows made money enough to pay for them. I have seen the faces of my friends, more pleased than Punch ever was, when they found the magic words, *First Prize*, triumphantly perched on their entries. (While a one hundred dollar bill might be very nice and all that, show me the *real* flower grower who wouldn't be just as thrilled with a piece of cardboard, a blue seal, and those two beautiful words!) I have seen flower shows stimulate and develop a wide variety of talents. A day before one summer flower show, a member of our club decided that she wanted to display three sprays of agapanthus (blue-lily-of-the-Nile sounds so much lovelier) in a pewter vase. She sketched the type of container her arrangement would require, and thereupon her brother made, in that short time, one of the handsomest vases I've ever seen. Competing against exhibits staged in some of New England's antique pewter, she won first prize in the class and a landslide in the popular vote for the best entry in the entire show!

The first step toward putting on a flower show is the appointment of a general chairman (or of co-chairmen) by the club president who is an ex-officio member of the committee, of course. It sometimes is an enormous difficulty to find a chairman. Most women are afraid of the position and in their own minds exaggerate the work involved. For the last two years we have used co-chairmen. Garden club members with every talent for the job except confidence in themselves should be willing to shoulder it with someone else working beside them.

At the end of this article I offer a staff list of the show set-up, informally done, but helpful just the same, I hope. (See page 80).

Even a village flower show can have its garden pictures. Here a beauty spot idea carried out in miniature with slate flags, pot plants, and a tiny pool

Making the schedule

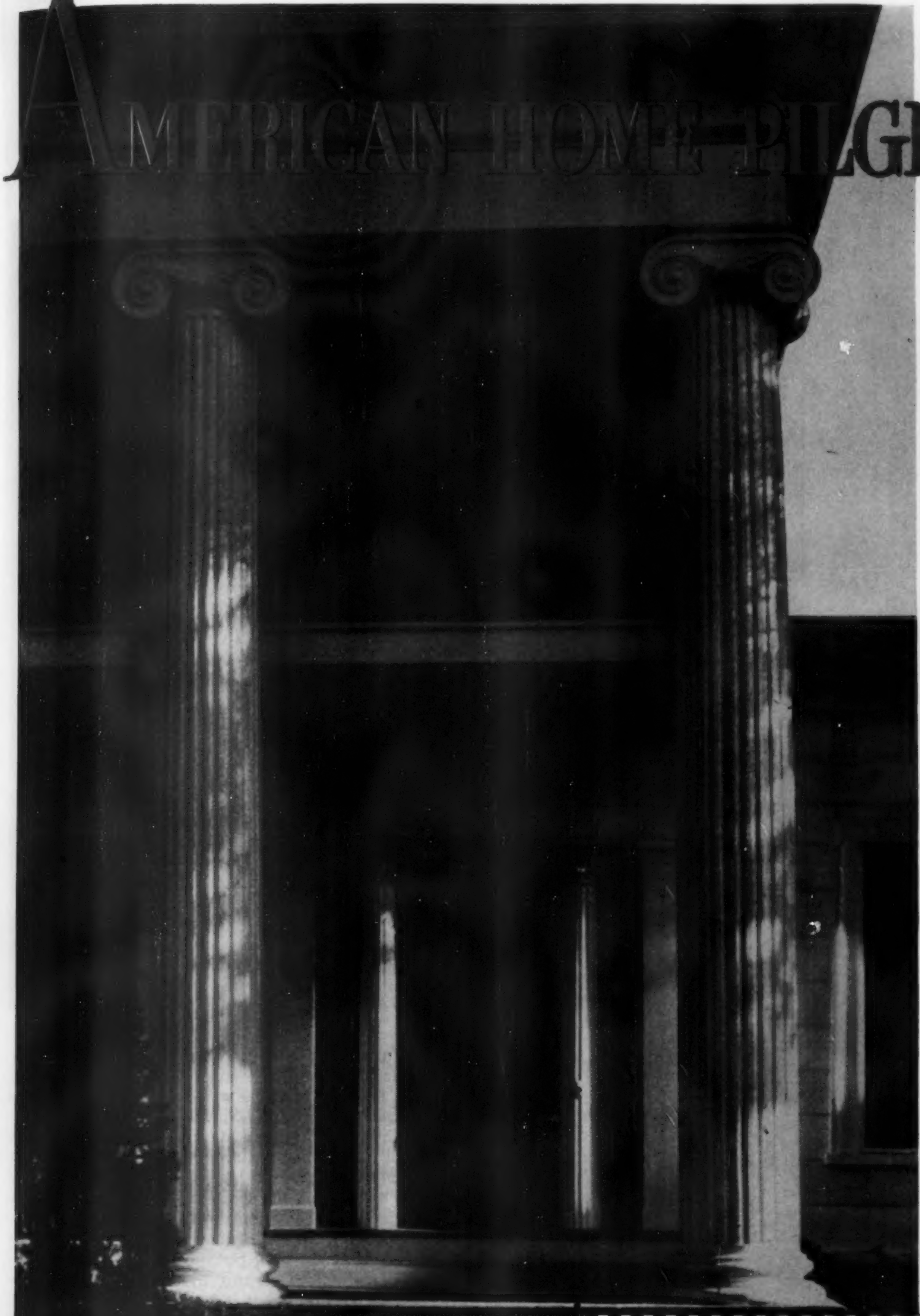
Many garden clubs prefer to have the schedule printed during the winter, when there is less work for gardeners to do. Then the prospective exhibitor may enjoy the advantage of holding her premium list in one hand and her seed catalogue in the other when she sits down to make out her order. At any rate the schedule should be in the hands of all club members at least two weeks before the show.

The schedule should tell the date of the show, the place, and the admission charge, if any. We include in ours the following rules:

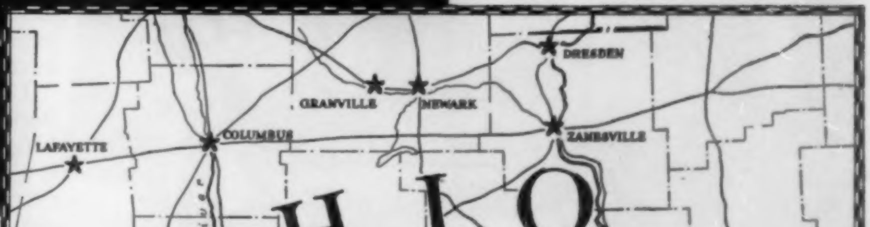
1. Competition open to club members only.
2. Only one entry allowed an exhibitor in each class or subdivision thereof. (*This is important. Without it, it is highly probable that Mrs. John Smith might win first, second, third, and fourth prizes on her scabiosa, which would be very silly, indeed.*)
3. Exhibits must be grown by exhibitor except in the Artistic Arrangement classes.
4. Decision of the judges shall be final.
5. Exhibits must be delivered and arranged between 8:30 and 10:30 A.M. on the day of the show.
6. Entries received later than 10:30 A.M. shall be staged "Not for Competition."
7. Exhibits must conform to schedule and exhibitors must comply with rules.
8. Artistic arrangement must be the work of the exhibitor.

[*Please turn to page 77*]

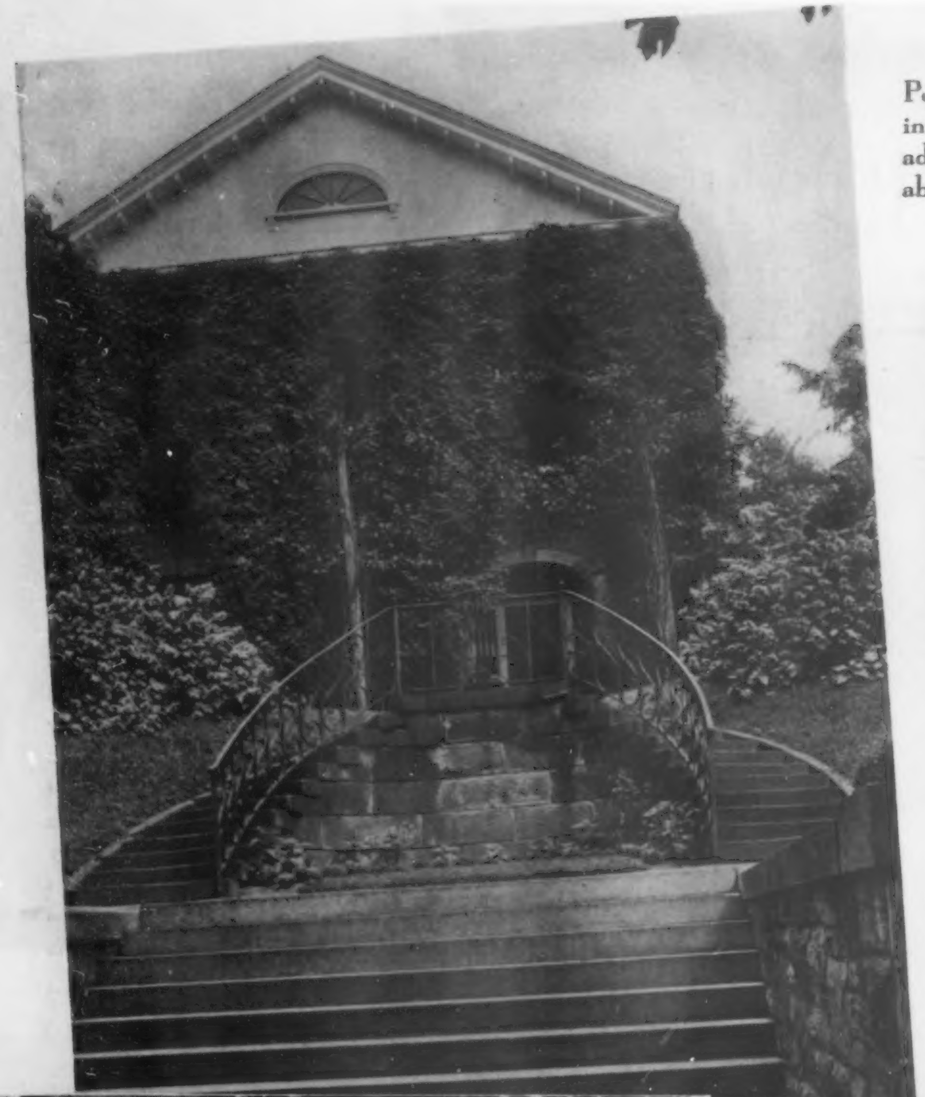
AMERICAN HOME PILGRIMAGES



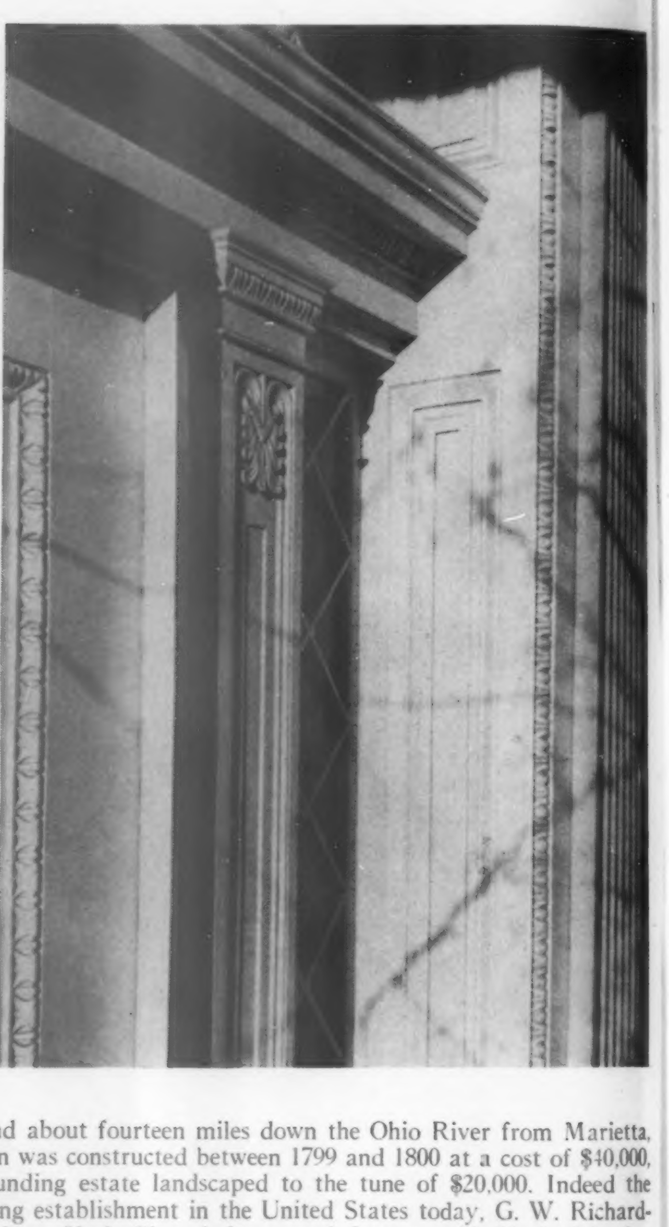
A grand Greek Revival example of domestic architecture from about 1842 is the house built for Alfred Avery. Designed by an important architect named Benjamin Morgan, who took part in planning a sternly classic aspect for the State House at Columbus. Elegant columns of the Greek Ionic mode decorate the Avery portico, and window frames follow details from the Erechtheum in ancient Athens

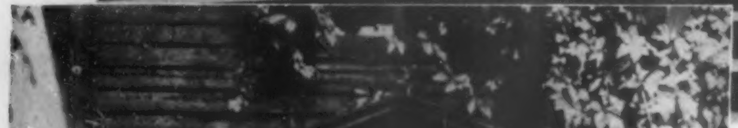

DRESDEN
GRANVILLE
NEWARK
COLUMBUS
ZANESVILLE
LAFAYETTE
OHIO
River
McCONNELSVILLE
UNIONVILLE
MARIETTA
Scioto
Ohio River
SCALE OF MILES
5 0 5 10

PILGRIMAGE No. 2:: Ohio. Blennerhasset Castle on river near Marietta (first city of the Northwest Territory when settled by the Ordinance of 1787), thence up Muskingum river to Zanesville, once capital of Ohio, westward along National Road to Columbus and Lafayette. Pilgrimage No. III will complete Ohio in Scioto Valley and Cincinnati with details of Taft House



Postmaster Wilcox of Marietta built the Mills House (see left) in 1820. The wrought-iron railing of the terrace stairs was added by Professor Rufus Harte, amateur architect of definite ability, tempering classicism with graceful French patterns





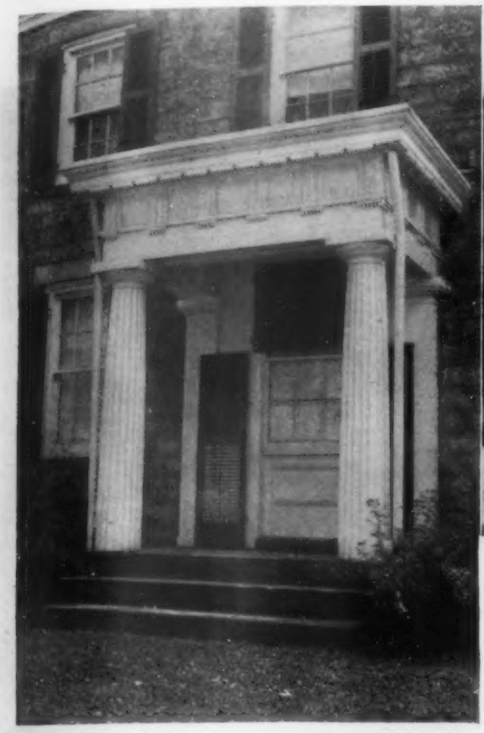
Above: Fine Davidson House, Newark, built between 1810-1820. Upper right: Reese-Rising House, Lancaster, built in 1837 for W. J. Reese, brother-in-law of General Sherman, another resident, showing detail of the doorway with handsome carved mouldings

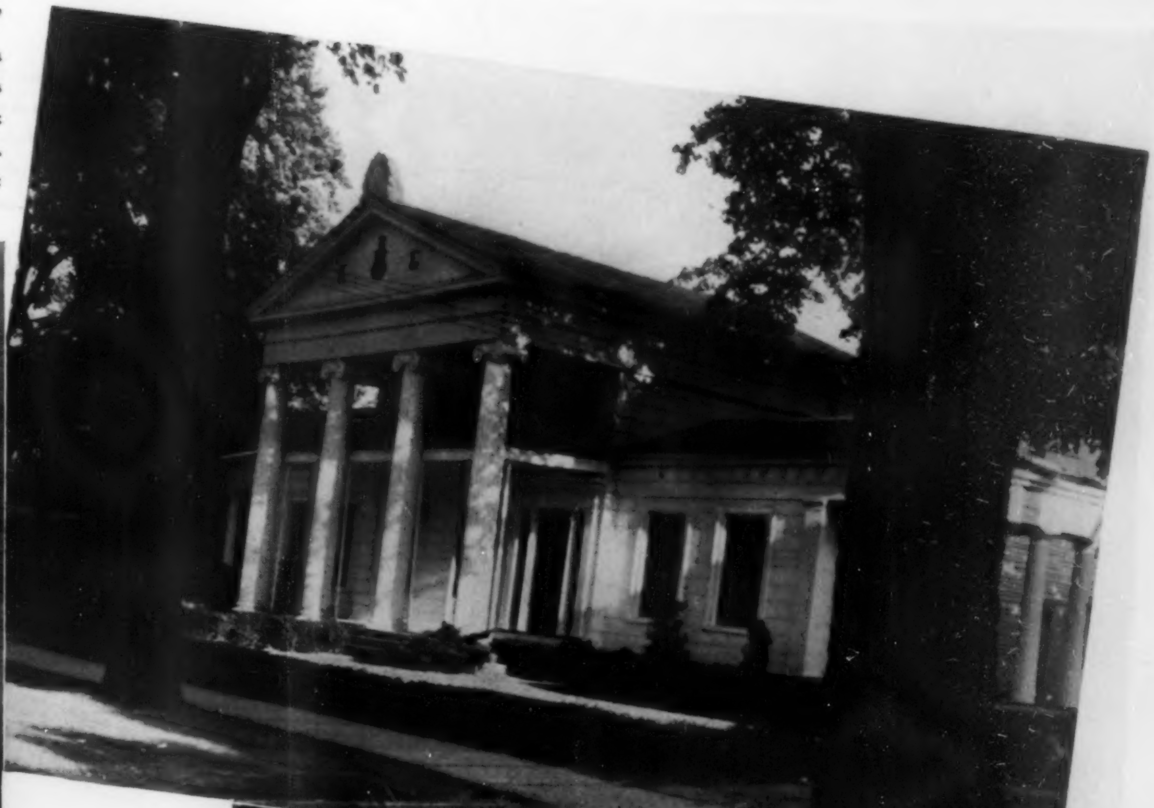
ON AN island about fourteen miles down the Ohio River from Marietta, a mansion was constructed between 1799 and 1800 at a cost of $40,000, and the surrounding estate landscaped to the tune of $20,000. Indeed the oldest decorating establishment in the United States today, G. W. Richardson & Son of New York City, Auburn, and Syracuse, N. Y., had its beginning in the furnishing of Blennerhasset Castle. Here was the home of Harman Blennerhassett, an Irish-American lawyer, who, upon receiving Aaron Burr, former Vice President of the United States, into his family circle in 1805, became involved in what popular history has called a conspiracy against the United States, although no treasonable actions took place according to legal judgment. Nothing remains of the Blennerhassett house due to fires and looting by soldiers sent to take into custody the owner and his distinguished guest. However, it is known that the main block of the house was fifty-two feet long, and connected by curving passageways with two flanking units, one of which the servants occupied, and the other, used by Blennerhassett for a library and laboratory.

This early mansion was an example of the first work of Colonel Joseph Barker, Marietta's famous architect. Although reminiscent of Mount Airy, Virginia, regarded by some as the epitome of the Georgian Colonial style, it was another architectural inspiration that Barker preferred, as his many extant houses reveal—namely the Early Republican mode current in Philadelphia at the beginning of the century.

Marietta fortunately secured the services of Colonel Joseph Barker in 1789, almost within a year of the time it was settled. Presumably when he arrived, the little white clapboard house of the Ohio Land Company, still standing and reputed to be the oldest building in the state, had already been erected. Members of the ox-team caravan that had trekked from Ipswich, Massachusetts, to Marietta, Ohio, between December 3, 1787 and April 7, 1788 (a pilgrimage now in the process of complete re-enactment today by the Northwest Territory Celebration), had already established

"Mine host and hostess at Zanesville" were never forgot by Louis Philippe, a lonely exile in the New World previous to ascending the French throne. Below: Greek Revival portico, Matthews House. Right: View of Avery House, Granville

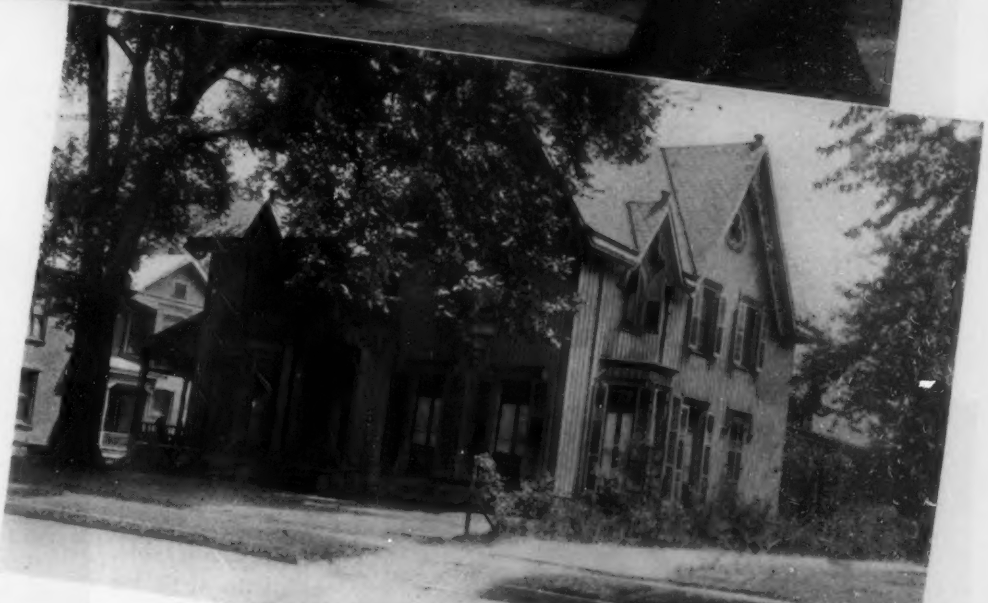


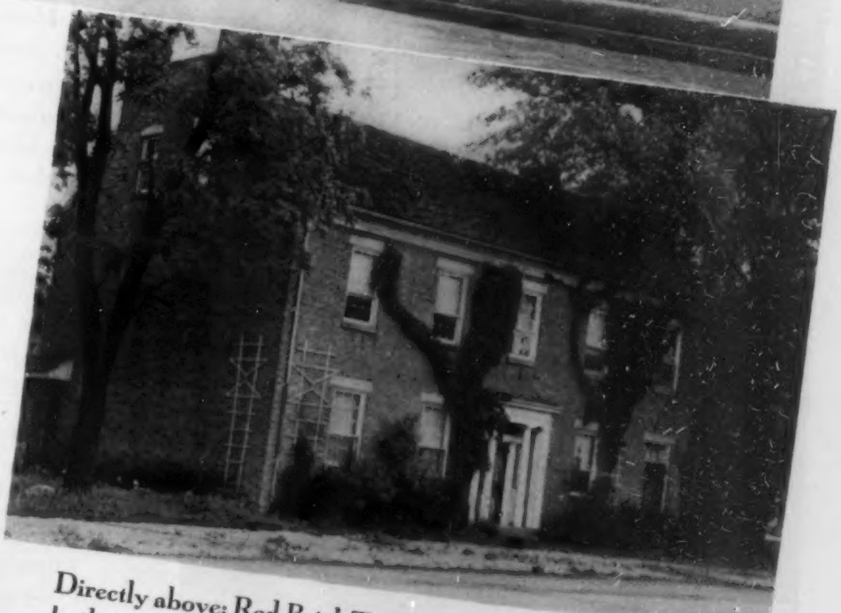


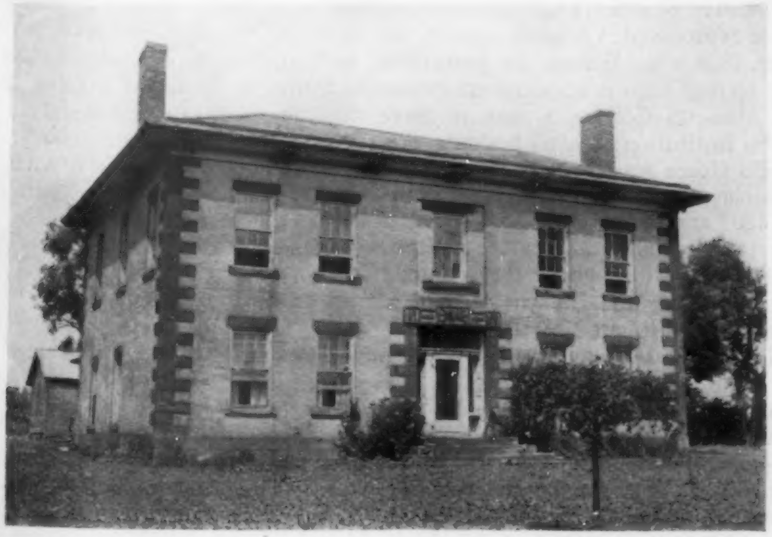
themselves on homesteads granted for settlement by the Ordinance of 1787—first colony of the newborn nation.

For a year or two the Ohio pioneers continued to live in rude lodgings, but so favorable were the policies of the American government for developing industry, trade, and agriculture, that by 1810 or earlier, the homes of the biggest city in the United States, Philadelphia, were a definite influence in construction, even in Ohio. Civilized luxury existed side by side with pioneer poverty. Yet on the whole, it is hardly to be wondered at, that George Washington, referring to this same ox-team caravan, said, "No colony in America was ever settled under such favorable auspices as that which has just commenced at the Muskingum."

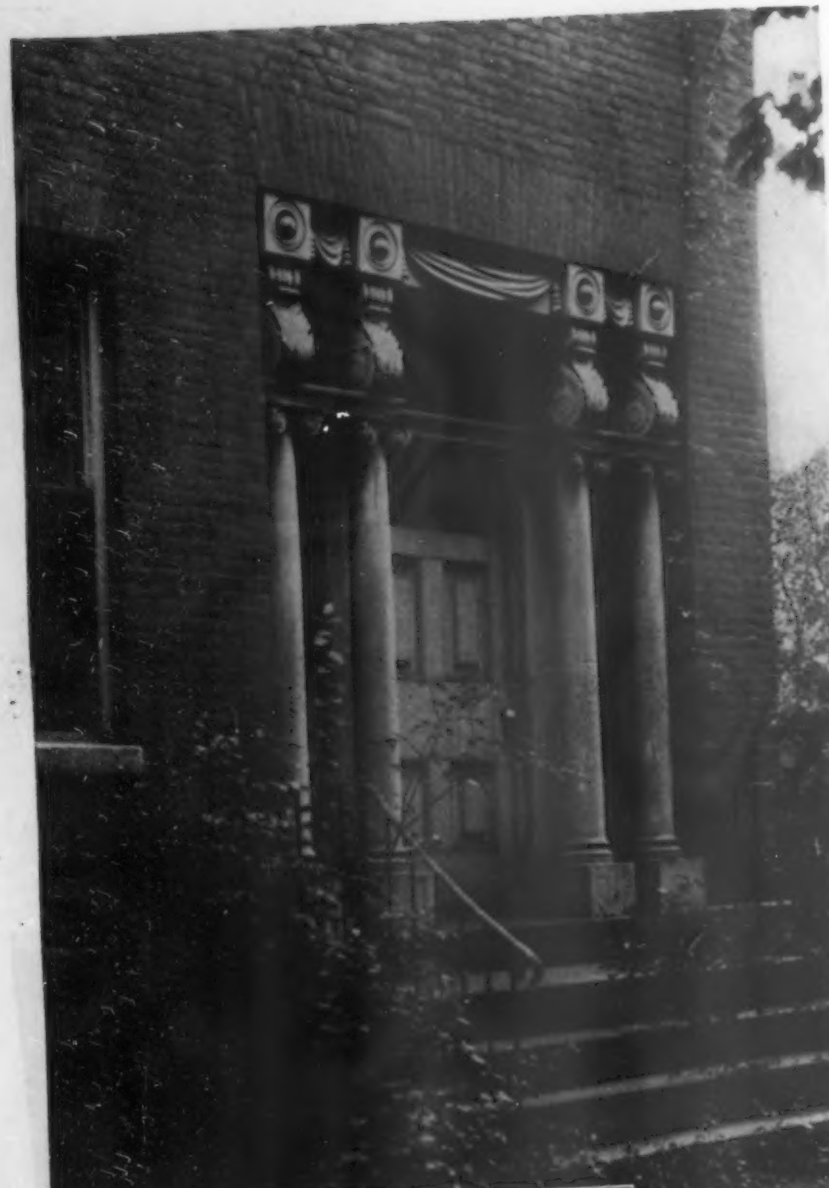
The Marietta courthouse, built in 1822, was planned by Barker. He had established residence in Wiseman's Bottom, on the Muskingum just outside Marietta, in a brick house designed by himself. On the basis of the details and construction of his own dwelling, for it is still standing, several Marietta buildings may be attributed to him, among them: Hildreth House, built about 1824; Mansion House, later called the St. Charles Hotel, built about 1835 at a probable cost of $30,000; the old Exchange Hotel in Harmar on the west bank of the Muskingum, now a part of Marietta, around 1831; also



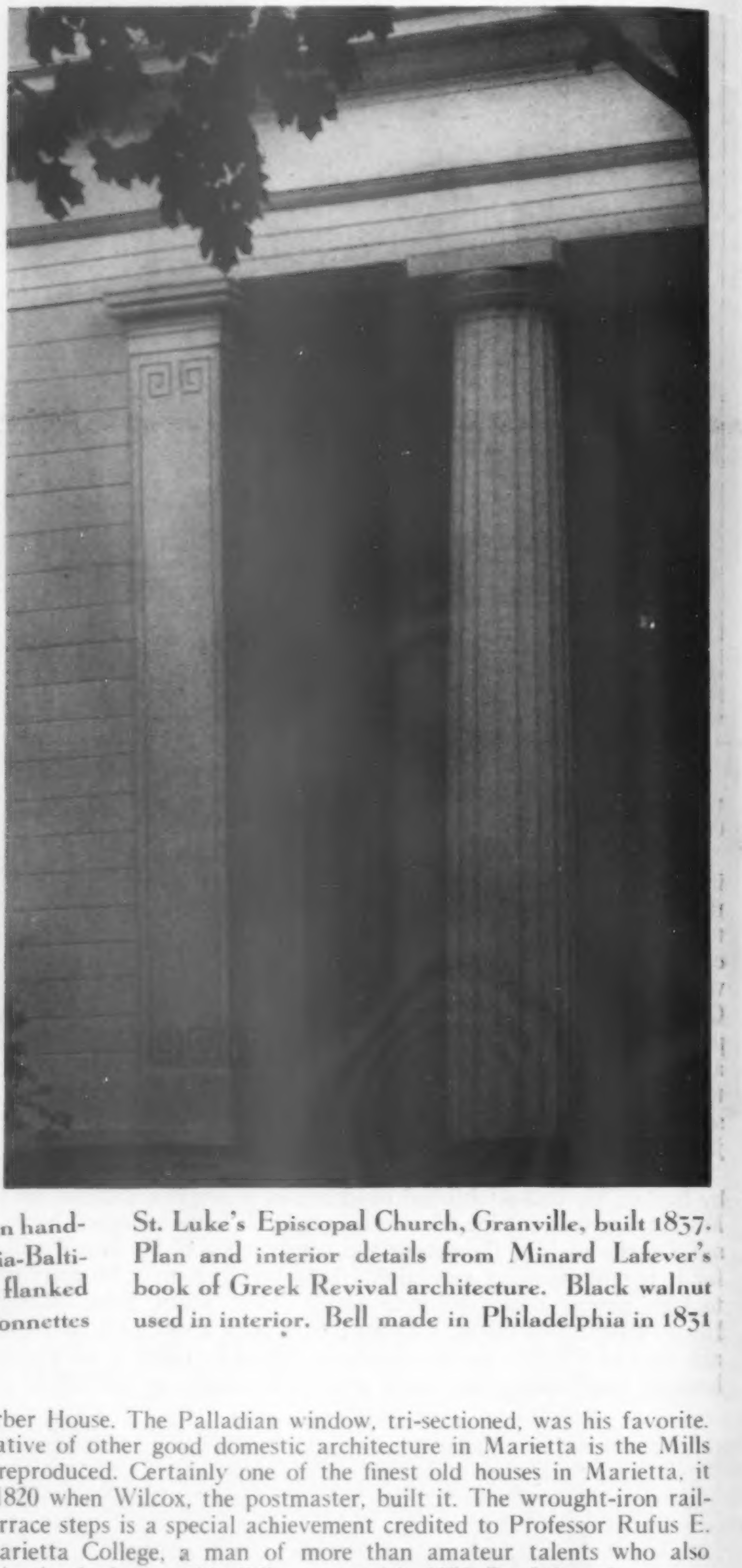




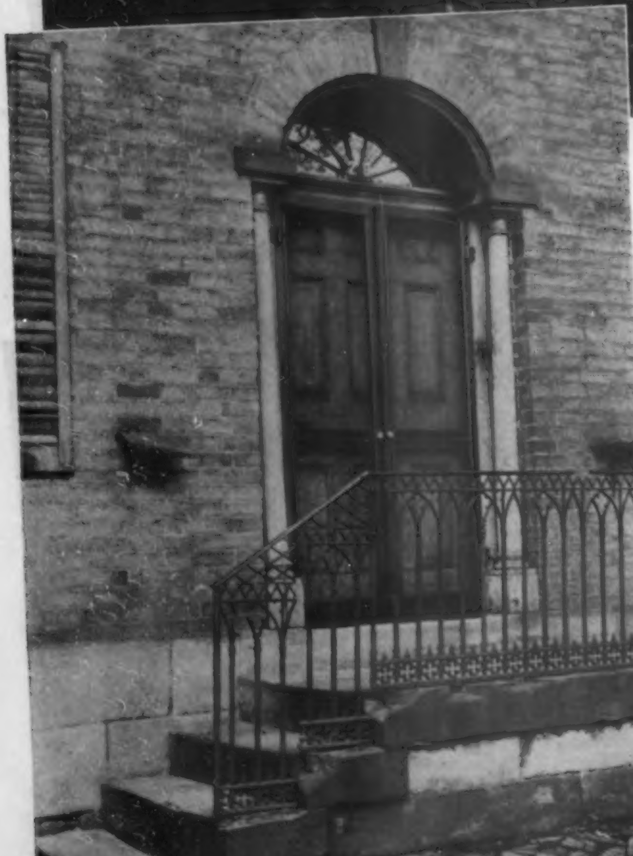
Directly above: Red Brick Tavern, Lafayette, on National Road, built in 1837, well patronized by Martin Van Buren, Henry Clay. Center above: Zanesville House in romantic pseudo-Gothic style favoring medieval arched doorway, quatrefoil tracery, made by fret-saw, perpendicular windows, vertical siding. Cox House in Dresden (left). Stone quoins and façade popular in Philadelphia



Left: Warner House, Unionville, built circa 1830, has excellent portal by unknown designer who seems to have duplicated doorway of the Dr. John H. Mathews House, Painesville, built by Jonathan Goldsmith (see January AMERICAN HOME). Unionville also has a famous tavern; old Shandy Hall of 1815



St. Luke's Episcopal Church, Granville, built 1837. Plan and interior details from Minard Lafever's book of Greek Revival architecture. Black walnut used in interior. Bell made in Philadelphia in 1831



Left: A red brick house, Zanesville, built in 1813 for Major Horace Nye with double stone stoop and iron handrail of Philadelphia-Baltimore type. Door is flanked by graceful colonnettes

the Levi Barber House. The Palladian window, tri-sectioned, was his favorite.

Representative of other good domestic architecture in Marietta is the Mills House here reproduced. Certainly one of the finest old houses in Marietta, it dates from 1820 when Wilcox, the postmaster, built it. The wrought-iron railing of the terrace steps is a special achievement credited to Professor Rufus E. Harte of Marietta College, a man of more than amateur talents who also designed his institution's second building, erected in 1850. Doubtless the terrace of the Mills House was constructed about 1840, when the portico was added. Such a staircase tends to recall the one in the rotunda of New York City Hall, begun in 1803 and designed by Joseph Mangin and John McComb—of greater execution to be sure, and therefore all the more likely to be the pattern of wrought-iron work throughout the country. Certainly Harte's work is of the period, too, having the French elements of refinement that tempered that severe classicism instigated by Thomas Jefferson in such buildings as his own Monticello and the Virginia State Capitol.

Other mentionable old buildings in Marietta include the Rufus Putnam House enclosed in the Campus Martius Museum, an achievement of the Ohio State Archæological and Historical Society, under the direction of Henry C. Shetrone—an exemplary preservation of the genuine vestiges of pioneer life.

Just north, out of Marietta, is Unionville, where on the Harper Homestead stands one of the first houses built in the Western Reserve. The original

[*Please turn to page 62*]

Photographs by I. T. Frary from "Early Homes of Ohio" by permission of publishers, Garrett and Massie. Others by Frank J. Roos, Jr.

All these IVIES grow in my apartment

At the 1937 International Flower Show in New York City, Mrs. McGovern won second prize in the Collectors' Corner of the Federated Garden Clubs of New York State with her exhibit of 45 species and varieties of ivy (Hedera), all grown in her city apartment. This story tells how she grew them

MARGARET FINCK McGOVERN

Growing plants indoors had never been a favorite sport of mine. Perhaps it was my remembrance of the dusty aspidistra and anaemic wandering jew I used to see in my early youth, or maybe it was just sheer laziness. Keeping healthy, interesting, and beautiful plants in the house had always seemed more of a chore than a pleasure. Summer for outdoor garden work, winter for reading seed catalogs had been my horticultural idea. So I surprised myself when I embarked on making a collection of ivies (which is a job in itself) and nursing them along all winter so as to exhibit them in the "big" show in New York—that is the International Flower Show.

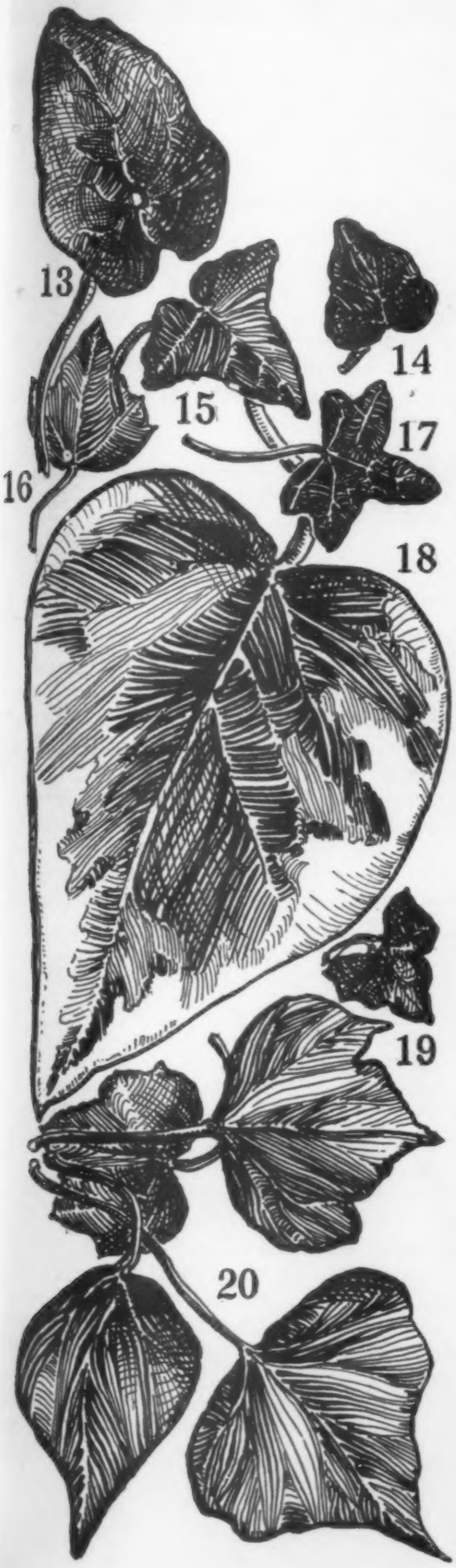
My first ivies were the result of a casual visit to a small local greenhouse which specializes in growing plants for dish gardens. It is a grand place in which to browse around and I have spent many pleasant hours wandering up and down the walks, examining the tiny things growing on the benches. One day I found a charming and unusual-looking little plant that proved to be an ivy. This started me hunting around and soon I found seven ivies, all with fascinatingly different leaves or manner of growth. The proprietor told me that as they grew very slowly they were particularly well suited to the limited space of a dish garden. They all so enchanted me that I brought home with me that day one of each kind—and thereby began the ivy trail. These first ivies were put, pots and all, into a shallow pottery bowl filled with sand. On the bookshelves under the living room window, they not only looked pretty but were a constant source of comment and interest; garden-minded visitors always exclaimed over the variation in form exhibited by the tiny plants.

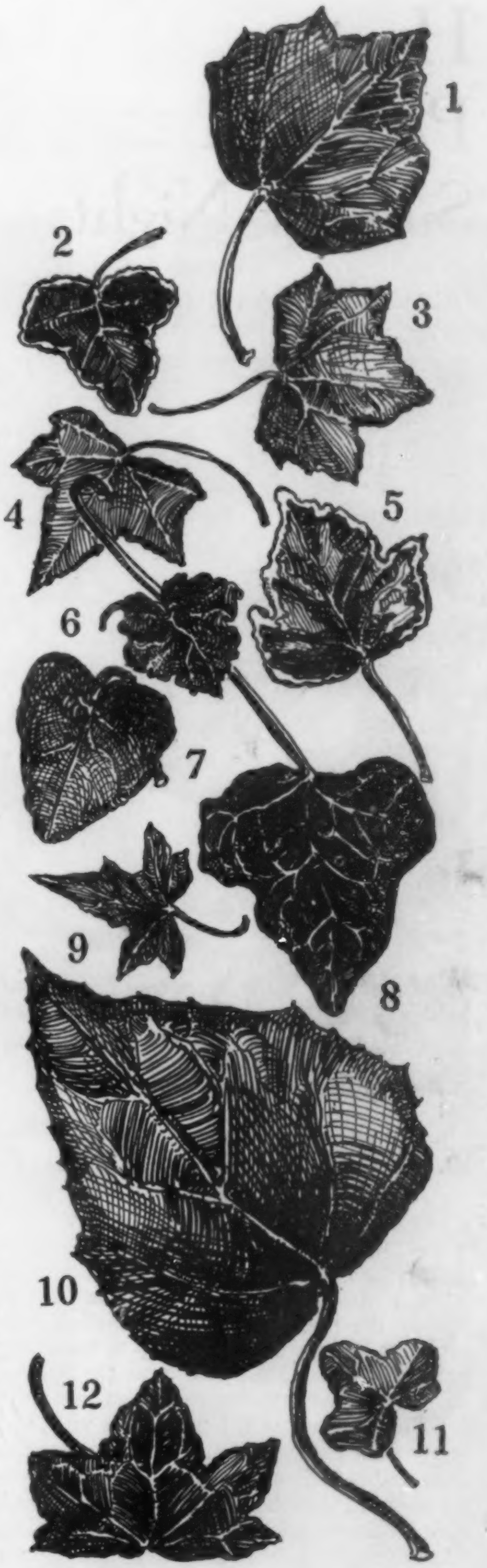
Somehow or other (probably due to an exceedingly hardy constitution!) these ivies grew and flourished, surviving spring and summer in good condition. By autumn, my interest and knowledge had so increased that I decided to expand my little collection. With each new acquisition my enthusiasm grew; the excitement of the chase was on me! Before the end of October I had obtained some forty-five varieties. In most cases it seemed wise to get two specimens so as to be sure that at least one would come through in good condition. I faced the winter, then, with some seventy pots to care for, as well as slips of a few kinds of which I could not obtain potted plants. Though the individual specimens were as small as could be had, this was a formidable task in the limited space of a small city apartment.

Our windows face east and west, but other apartments on the eastern side interfere considerably with the light. The result is that the eastern rooms get an hour of morning sunshine during the winter and early spring, and the other rooms, two or three hours of afternoon sun. As to humidity, the situation is as bad as in most steam-heated apartments; the air is very dry. Narrow tanks of water are hung on the backs of the radiators and open pans are placed on top as well, although the advertisements of more efficient equipment tell us that this is a poor makeshift, as we know it to be. But I am simply describing the conditions that exist in our home, as they affect living plants. I think they are typical. They render the task of growing plants difficult but not impossible for the person willing to take pains.

Although there were many different kinds of ivy to be handled, they all received practically the same

[Please turn to page 7]





Drawings by
GRETCHEN HARSHBARGER

The variety of leaf forms and sizes in English ivy and its relatives is amazing. All but three of those shown above (1 is Hedera canariensis, 10 is H. colchica dentata, and 18 is H. colchica Gloire de Marengo) are varieties of the familiar Hedera helix, as follows: 2, submarginata; 3, rhomboidea; 4, digitata; 5, marginata variegata; 6, conglomerata; 7, cordata; 8, baltica; 9, pedata; 11, baby ivy; 12, donerailensis; 13, corsica; 14, scutifolia; 15, contracta; 16, gracilis; 17, caenwoodii; 19, minima; 20, arborescens (four forms)

Having People in Sunday Nights

GRACE McILRATH ELLIS

F. M. Demarest

Scalloped oysters in a Nesco electric casserole; rolls in plateen ware bowl, Edith J. Meyer; blue and white pottery relish dishes and fruit bowl, below, from Janis-Tarter, Greeman & Najeeb, Inc.

Cheese and cracker plateen ware tray, Edith Meyer; plates, cups, and saucers, Pacific Clay Products; all flatware is Berkeley Square Community Plate; Silex automatic coffee maker

It is not mere custom that makes Sunday night a popular time for having company. After a day of leisure, most adults are in exactly the right mood for the mellow conversation and laughter that help to make any party a success. Then if you, as the hostess, do your part, everything should go smoothly.

By doing your part, I mean that you must really plan the party. Since your guests are calm and settled, and do most of their dashing about in the sober interests of daily bread, they like evenings of pleasant relaxation. "Come into the kitchen and help" affairs have undeniable charm in print and lots of appeal for the younger generation. But adults usually prefer a plate on the table to one balanced precariously on the knee, lively conversation to rollicking games, and supper at home to washing the party dishes. It is up to you to do the organizing, so your friends can relax and enjoy themselves.

First of all, consider the guest list. We are always hearing about the hostess who failed simply because the crowd wasn't congenial. You must have a group with common interests, but you need not have just the people who see each other all the time. One new couple or face can do worlds toward perking up behavior and adding fresh interest and talent to the evening's entertainment. In fact, many bridge clubs purposely have an odd number of couples, so that each hostess has to contribute a fresh pair of faces to the occasion when it is her turn to have the party.

It's not too much of a strain for the hostess to do most of the work herself before the guests arrive. Make things easy by arranging buttered bread, sliced cheese, the sandwich cutter, and toaster on the buffet. And be sure that *you* operate the toaster.

If you have friends who are proud of their skill at fritter frying or pancake flipping, you may safely, and very occasionally, organize a fritter or pancake party. But, you must really organize it. By this I mean plan the menu, set the table, and get every kitchen utensil out and ready for action. It is wise to have the fritters mixed or the pancake batter rising.

Now I have discovered that nothing delights seasoned and experienced adults as much as the common favorite dishes, uncommonly well prepared. Party advisers often burrow into the rarer realms of food lore, but the most completely satisfying foods are those simple favorites, intriguingly seasoned and served with a flair. The best menu is the one that is most easily prepared and enjoyed by most people.

At our house we have a sort of stock party menu, subject to change with the seasons, but successfully repeated more times than I'd care to admit.

This may sound prosaic, but it really is a collection of epicurean foods that are world favorites. Anyway, it isn't the dish that makes the meal prosey; it's the way you prepare it. Then too, it is much easier to dress a familiar dish up to party rank than to concoct a new one. Not one thing on my menu needs last minute attention, and the meat and dessert can be prepared the day before. Here it is:

Tomato Juice Cocktail
Cold Sliced Ham or Beef Scalloped Potatoes
Peas in Cream
Hot Rolls Jam Relishes
Crisp Green Salad
Gelatin Pie Coffee

The emphasis is entirely on the cooking. I cook the meat at a low temperature in a covered roaster. It cools in its own juice, which jellies and clings to the meat. With the beef, try whole sections of grapefruit, soaked first in the juice from canned figs. I also like canned baked ham, sliced paper thin and served with a horseradish-citron pickle relish. Any number of things can add flavor and dash to the meat slices. The potatoes must bake to a crisp and succulent brown, with plenty of cream encased in the crusty slices. The salad must be crisp, with maybe a dash of Roquefort in the dressing.

One simple food, expertly prepared, can form the keynote for a whole evening. I especially like Crêpes Suzettes made on Sunday evening with a great deal of ceremony. A contract bridge group that ends with refreshments, and groans because of the rich tone of the offering, might be delighted with an all-evening run of two-bite-size doughnuts. These should be served hot from the kettle with mugs of chilled cider. I use my favorite hot roll recipe and shape the doughnuts after dinner. A prolonged rising leaves them more crust and air than anything else. I'll admit they smell heavenly, and taste as good.

An old-fashioned dish is a grand idea if the guests are old enough to remember "way back when," and if careful soundings have first been made to see that everyone really likes the dish. Pancakes, fritters, scalloped oysters in thin cream, hash, barbecued ribs, chicken pie, and waffles are all possibilities. A menu for a pancake party might well be:

[*Please turn to page 59*]

Cakes: the third act

"Will you please give me some suggestions for using up left-over cake? My family is small, and although they love cake, I do find that the last third of the cake presents quite a problem. Perhaps you can help me." *Please turn to next page*

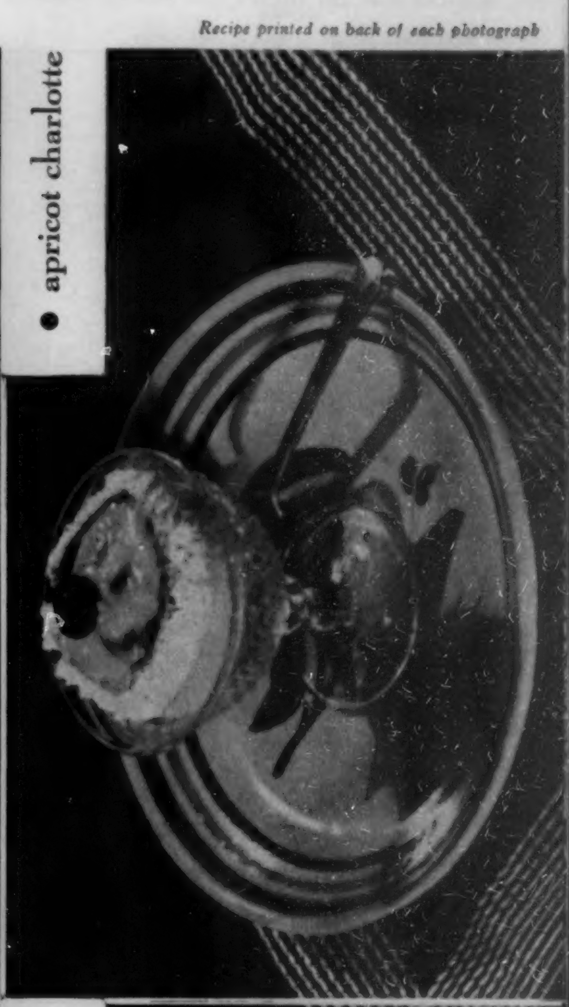
Recipe printed on back of each photograph

● banana pudding —pineapple jam

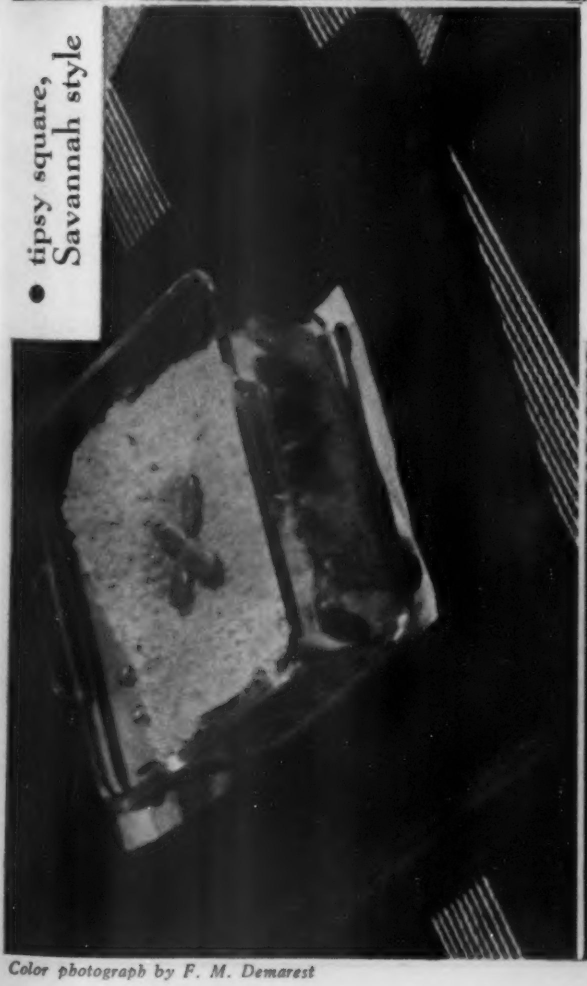
Recipe printed on back of each photograph

● toasted cake and peaches

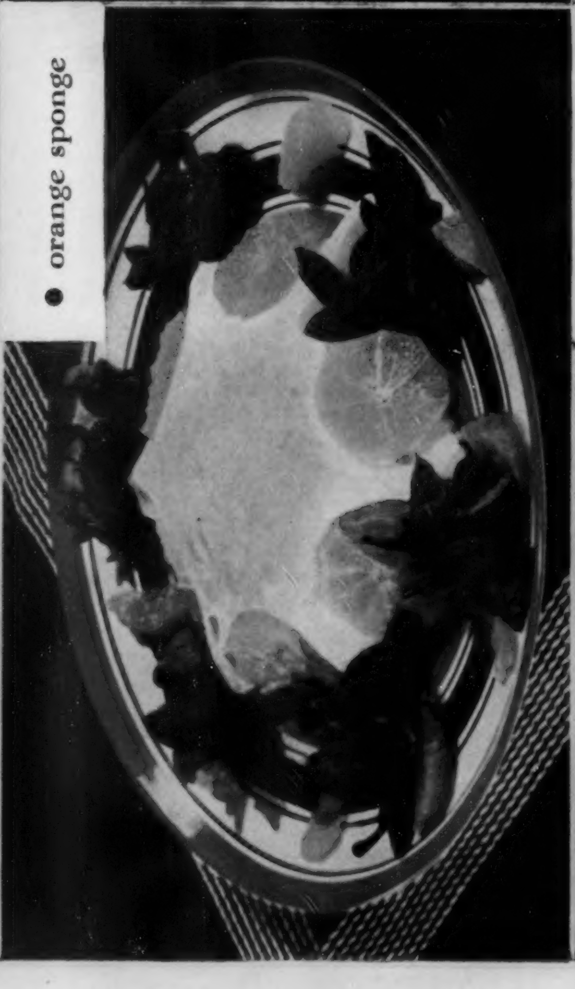
Recipe printed on back of each photograph



● apricot charlotte



● tipsy square, Savannah style



● orange sponge

● mock plum pudding

Color photograph by F. M. Demarest

Cakes: the third act

Continued from page 47. *Yes, Mrs. B., of Cleveland, Ohio, we have some excellent recipes that will help solve your left-over cake problem. Here they are, tested in our own kitchen, and photographed in color! For each cherished cake recipe, why not attach another, "How to use the last third of this cake"?*

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

● mock plum pudding

Pour hot milk over cake crumbs. Add egg, sugar, molasses, and lemon juice. Add spices, flour, soda, and salt which have been sifted together. Fold in prunes and raisins, dredged with 1 teaspoon flour. Fill buttered individual baking dishes or muffin pans ⅔ full. Bake in a moderate oven (350° F.) about 45 minutes. If you wish, garnish with candied fruits. Serve hot with foamy sauce made as follows: Beat egg whites until stiff, add sugar gradually and continue beating. Stir in milk and vanilla. Will make four large servings or six small servings.

- 2 cups stale cake crumbs
- ¼ cup hot milk
- 1 egg, well beaten
- ¼ cup sugar
- ¼ cup molasses
- 2 tablespoons lemon juice
- ¼ cup cooked prunes, chopped
- ¾ cup seedless raisins, chopped
- ½ teaspoon nutmeg
- ½ teaspoon cloves
- 1 teaspoon cinnamon
- ¼ teaspoon baking soda
- ½ teaspoon salt
- ¼ cup flour

Foamy Sauce

- 2 egg whites
- 1 cup confectioners' sugar
- ¼ cup hot milk
- ½ teaspoon vanilla

Recipe submitted by Ann Hoke
Tested by The American Home

● apricot charlotte

Prepare pudding according to directions on the package and chill in the refrigerator. Fold in the drained, chopped apricots. Line sherbet glasses with sponge cake slices, as shown in the photograph on the opposite side. Fill centers with the apricot mixture. Top with whipped cream and garnish each with a maraschino or minted cherry. Serves six.

- 6 slices sponge cake (about 2" x 6" x ¼")
- 1 package vanilla pudding
- ¾ cup stewed or canned apricots, drained and chopped
- 1 tablespoon confectioners' sugar
- 1 cup whipping cream

Recipe submitted by Gertrude Melia
Tested by The American Home

● orange sponge

Cook water and sugar together 15 minutes to make a syrup. Pour the boiling syrup over the soaked gelatin and stir until dissolved. Add lemon juice and cool. Add well-beaten eggs, orange juice, and pulp. Fold in cream, which has been whipped, and quartered marshmallows. (Kitchen scissors are useful for cutting the marshmallows.) Pour into mold, about six inches square (or a star-shaped aluminum mold) which has been rinsed in cold water and lined with the cake fingers. Chill until firm. Unmold and garnish with orange sections and slices, and sprigs of fresh mint. Serves 6 generously.

- 1 cup water
- 1 cup sugar
- 3 tablespoons unflavored gelatin soaked in
- ½ cup cold water
- 2 tablespoons lemon juice
- 2 eggs, well beaten
- 1 cup orange juice
- Shredded pulp of 1 orange (about ¼ cup)
- 1 cup whipping cream
- 12 marshmallows, quartered
- 1½ dozen fingers of left-over sponge cake (or plain egg cake, or lady fingers)

Recipe submitted by Berniece Hudson Zingg
Tested by The American Home

● toasted cake and peaches

Toast rounds of cake under the broiler unit of your oven. Place a halved peach on top of each round and top with the cream which has been sweetened with the sugar and mixed with the grated orange rind. An interesting variation to this recipe is to force the whipped cream onto the peaches through a pastry tube—as shown in the photograph on the other side. Another suggestion is to toast the cake rounds right at the table in your good-looking electric toaster. Serves six.

- 6 4-inch rounds left-over cake
- 6 canned half peaches
- ½ cup whipping cream
- 1 tablespoon sugar
- ¼ teaspoon grated orange rind

Recipe submitted by Ann Hoke
Tested by The American Home

● tipsy square, Savannah style

Slice each layer in half, making 4 layers. Place 1 layer at the bottom of a deep 6" x 6" dish. (If you use another size dish, cut the cake layers accordingly.) Blanch almonds by dropping them in boiling water for 1 minute, or until skins are loosened. Drain well, remove skins, and split in halves. Toast in the oven until brown on both sides. Press a few of the almonds into cake and cover with another layer. Repeat, using all four layers of cake. Combine sherry, water, and sugar and pour over the cake and let stand in the refrigerator for several hours. Serve with sweetened, whipped cream. Serves six.

- 2 6" x 6" layers sponge cake, or plain cake
- ½ cup (about 2 oz.) almonds
- ½ cup sherry
- ½ cup water
- 1 cup whipping cream
- 1 tablespoon sugar

Recipe submitted by Ann Hoke
Tested by The American Home

● banana pudding—pineapple jam

Slice bananas into an 8-inch buttered baking dish, sprinkle with lemon juice, and cover with jam. Cream butter and confectioners' sugar, add beaten egg yolks, milk, crumbs, and ⅛ teaspoon salt. Fold in two egg whites which have been beaten stiff. Pour over bananas and jam and bake in a moderate oven (350° F.) for 20 minutes. Remove from the oven and cover lightly with a meringue made as follows: Beat egg whites and salt until stiff but not dry. Add sugar gradually, beating constantly. Fold in vanilla. Reduce oven to 300° F. and bake pudding about 10 minutes longer, until meringue is browned. Makes six servings.

- 4 bananas
- 1 tablespoon lemon juice
- 3 tablespoons pineapple jam
- 1 tablespoon butter
- ¼ cup confectioners' sugar
- 4 egg yolks, well beaten
- ¼ cup milk
- 1½ cup stale cake crumbs
- ⅛ teaspoon salt
- 2 egg whites, beaten

Meringue

- 2 egg whites
- ⅛ teaspoon salt
- 2 tablespoons granulated sugar
- ½ teaspoon vanilla

Recipe submitted by Ann Hoke
Tested by The American Home

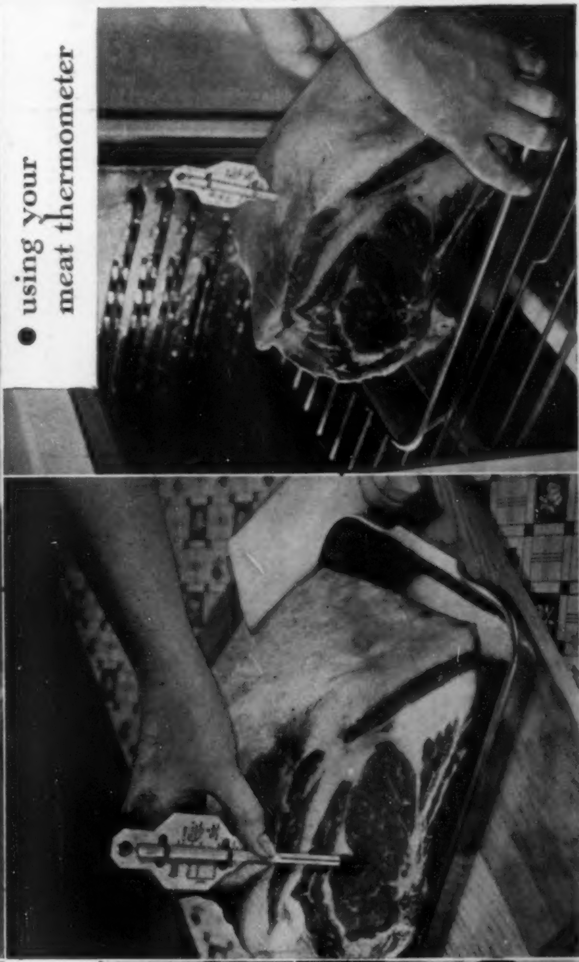
Reading between the recipe lines

This month we present the second in our series of helpful cooking pointers. Planned especially for the inexperienced, but ambitious cook, we hope this series will prove interesting to the veteran cook as well. Please turn to next page

Directions printed on reverse side

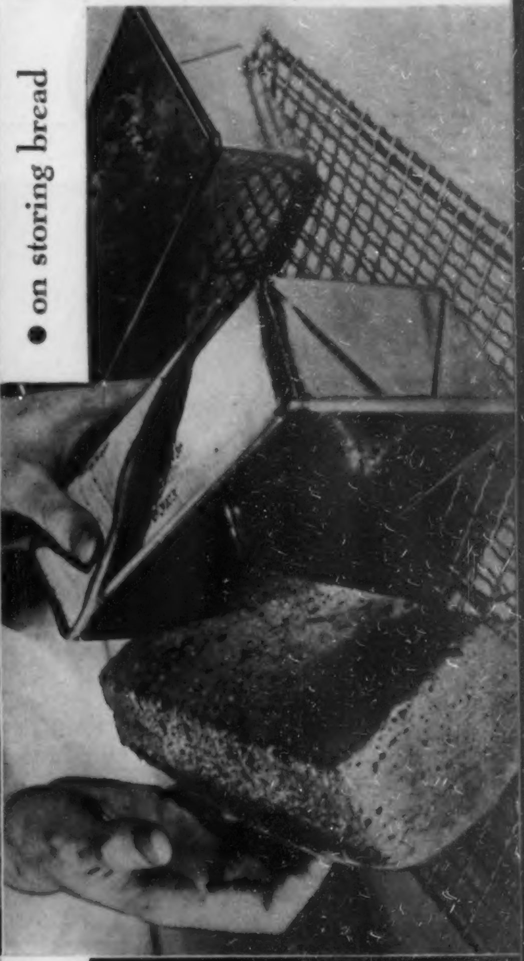
● using your deep-well cooker

Directions printed on reverse side

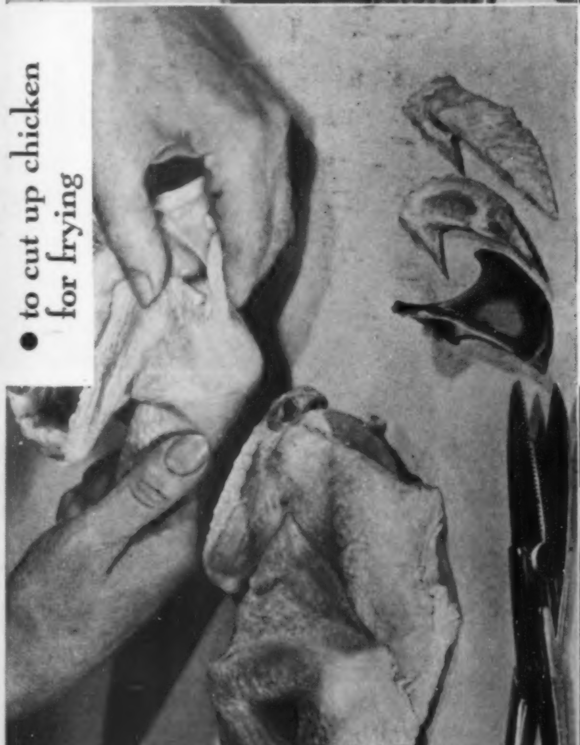


● using your meat thermometer

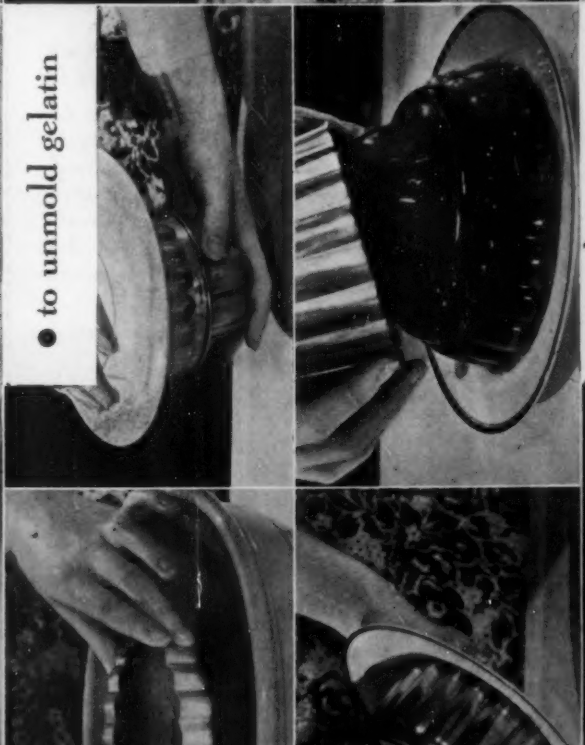
Directions printed on reverse side



● on storing bread



● to cut up chicken for frying



● to unmold gelatin

● to whip evaporated milk

Reading between the recipe lines

Last month we went into the finer points of making cakes, pastry, roasting fowl, frying in deep fat, and cooking whole meals in the oven! This month—well, you can see by reading below. Let us know what other phases of cooking you would like to have us go into

Photograph printed on reverse side

• to whip evaporated milk

1. Do you know the secret of whipping evaporated milk? Thorough chilling—that's what it is! Photographs on other side tell how. Take your choice.

2. These are the four ways in which the evaporated milk may be thoroughly chilled: (a) by pouring the milk into the tray of an automatic refrigerator; (b) by covering the can with cracked ice and salt; (c) by placing the entire can in the freezing unit of the refrigerator; or (d) in freezing weather by setting outdoors.

3. After the evaporated milk has been thoroughly chilled, pour it into a cold bowl. Whip rapidly with an electric beater or hand beater until quite stiff. Next fold in two tablespoons lemon juice, for each cup milk, to keep the mixture stiff. It is then ready to be sweetened to taste and used as a topping for custards or fruits, or with fruit pulps.

Photograph, courtesy Irradiated Evaporated Milk Institute

• on storing bread

1. The picture on the opposite side illustrates how bread should be removed from the pan and onto a cooling rack. Fruit bread (shown in the photograph) should be cooled overnight before slicing. Then it will cut easily.

2. For the usual homemade bread, remove the loaves from the pans at once on a wire rack, or across the edges of a pan to cool. Do not let cold air blow across the hot loaves since this causes the crust to crack.

3. Do not wrap the bread in cloths. Let the loaves cool thoroughly before placing in a closed (but not air-tight) container.

4. Cake or cookies should not be kept in the same container with bread. Otherwise an objectionable mingling of bread and cake odors will result. Crackers should be kept in a warm, dry place in a tightly closed container.

Photograph, courtesy General Foods Corporation

Photograph printed on reverse side

• to unmold gelatin

1. Rinse molds in cold water just before pouring in the gelatin mixture.

2. The four photographs on the other side show important steps in removing your gelatin salads or desserts from molds. Often a problem, even for good cooks!

3. The first picture shows the lowering of the mold quickly into a bowl of hot (not boiling) water. Be sure the water does not come over the top of mold. Hold just for an instant. Then lift mold from water and, with the point of a small knife, loosen jelly from the sides of the mold.

4. The second picture shows a plate placed firmly over the top of the mold; the third, holding the plate and mold firmly together, with plate on bottom. The fourth picture shows the mold being lifted from the gelatin mixture, shaking gently if necessary. If jelly does not come out easily, dip mold again in hot water.

Photographs, courtesy Standard Brands, Inc.

• using your meat thermometer

1. Insert thermometer into the roast before putting into the oven so that the bulb of thermometer reaches the center of the largest muscle. (See picture on other side for correct placing of thermometer.) The thermometer will go in easily if a hole is made for it with a small skewer, and if the stem is supported with the fingers. No need for guesswork when roasting meat.

The internal temperature of meat means degree of doneness. Suitable cuts for beef roasts are from the ribs, loin, or rump.

2. A Time-Temperature Chart for Roast Beef:
RARE: 17 to 20 min. per lb. or to 135° F. internal temp.
MEDIUM: 24 to 27 min. per lb. or to 140° F. internal temp.
WELL DONE: 32 to 35 min. per lb. or to 160° F. internal temp.

3. The usual slow oven (300°-350° F.) should be used for above roasts.

Photographs, courtesy National Livestock and Meat Board

Photograph printed on reverse side

• to cut up chicken for frying

1. The picture on the opposite side shows one of the secrets in the preparation of small, young chickens for frying. Four joints are broken: two in the wing, and two in the leg. By working from the inside, breaking the joints, the connective tissue is severed as well. Pieces will stay flat during cooking.

2. Another important part of the procedure is carefully to scrape and push the flesh from the breast bone and remove. Cut off wing tips, too. See picture.

3. A chicken weighing from 2½ to 5 pounds is generally cut up into smaller pieces and will serve from 4 to 8 people. A 1 to 1½ pound chicken is split in half lengthwise and will serve 2 people. A 2 to 2½ pound chicken is split lengthwise and crosswise, or 2 legs and 2 pieces of breast split in half will serve four people. The time for frying will range from 25 to 30 minutes for small, and 45 to 60 minutes for large sizes.

Photograph, courtesy Institute American Poultry Industries

• using your deep-well cooker

1. A typical meal to be cooked in the deep-well cooker or thrift cooker is pot roast with vegetables. Season a 3- or 4-pound chuck or rump roast of beef with salt and pepper. Brown well in a frying pan. Place in the cooker kettle. Add vegetables: potatoes, turnips, carrots, and onions. Season and cover. Time of cooking, 35 to 45 minutes per pound of meat.

2. If you are cooking vegetables and a dessert along with the meat, the cooker kettle will hold only two or three pounds of meat. However, for families of six or more it is really best to reserve the cooker for larger quantities of meat and vegetables. Or perhaps cook the meat and the dessert in the cooker and the vegetables in the surface units.

3. Steamed puddings should be covered with waxed paper or tight covers (see picture, other side). Special inset pans are provided with the cookers.

Photograph, courtesy Westinghouse Elec. & Mfg. Co.

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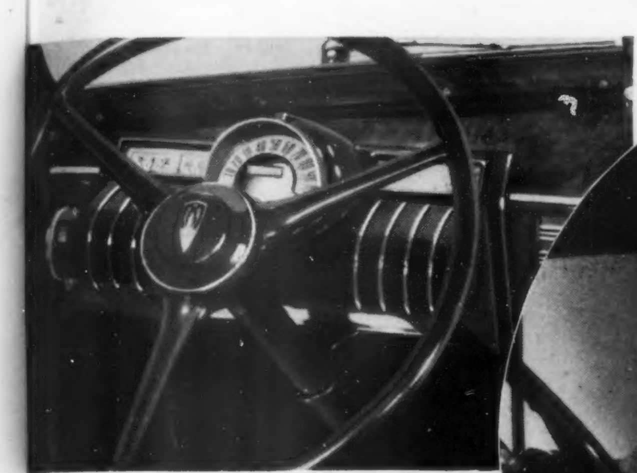

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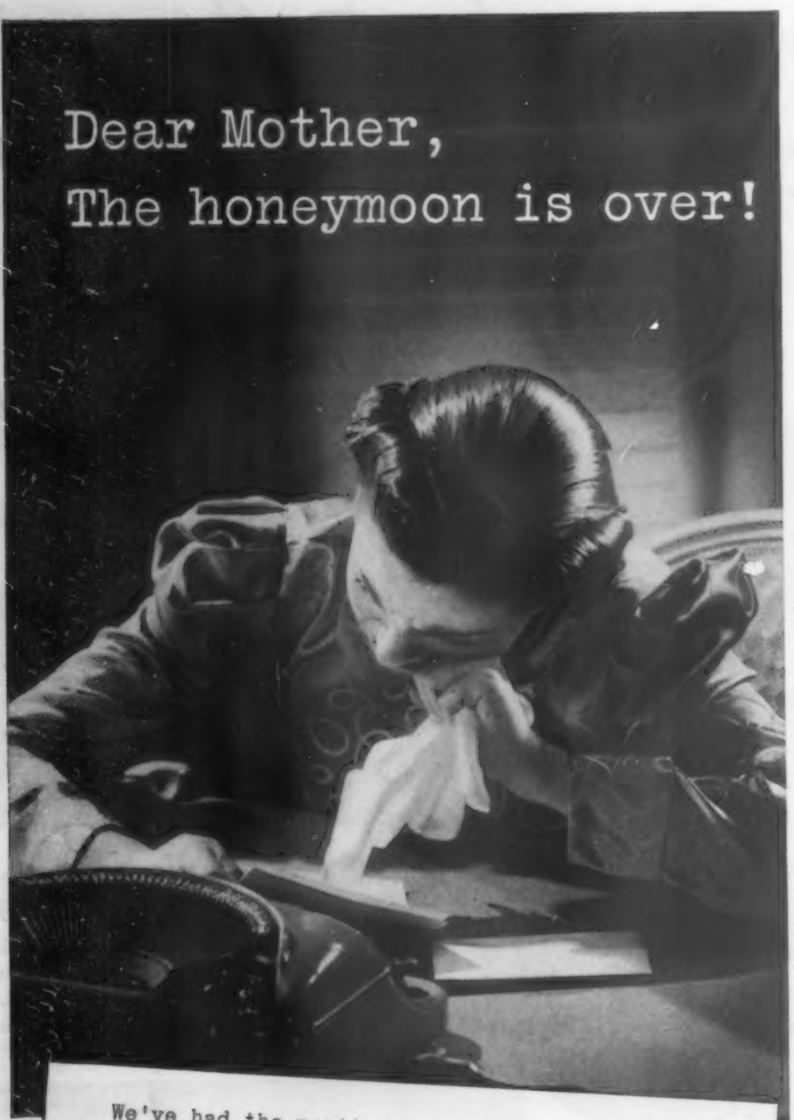

Dear Mother,
The honeymoon is over!

We've had the nastiest row. I'll never, never forgive him for saying his mother used to get his shirts whiter than I do.
Jane

Dear Jane,
Ted's a nitwit and so are you! His mother's washes had the meanest case of tattle-tale gray till I told her what ailed them! Her soap was so lazy it left dirt behind. Change to Fels-Naptha like she did—and go on with your honeymoon!
Mother

Dear Mother,
That little guy, Cupid, has nothing on you! I tried your Fels-Naptha and I'll say those marvelous suds of richer golden soap and lots of naptha take out all the dirt. Ted's simply tickled about his shirts. And glory, but it's swell to have him tossing bouquets at me again!
Jane

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Massachusetts cabin

[*Continued from page 20*]

at the opposite end of the house.

The low, squat appearance which adds so greatly to its primitive charm is obtained by roofing with short front and long back rafters so joined that the peak, or ridge, is well to the front of the center of the house and partially conceals the chimney top, which comes up through the rear roofing.

The cabin rests upon a foundation of cement blocks, but across the front the grading is carried up flush with the log siding, so that it has the appearance of being built very close to the ground. At the garage end a cement runway leads upward from the foundation level to the entrance, which is on a line with the house front, thus avoiding any possibility of surface water backing into it after heavy rains.

For weather protection the windows are set into deep casings and the log siding overlaps closely all around. These casement windows, by the way, deserve special attention because of the worm-gear fixtures with which they are equipped, permitting a wide opening and sturdy, weatherproof closing, just another feature about the construction of this house which demonstrates the common sense building logic which has governed every detail.

The roof is covered with multicolor dipped shingles laid over an asphalt lining for fire protection and another safeguard against fire hazards, sometimes overlooked by builders, is the closing of the outer walls along the foundation to avoid air suction.

"But the fireplace?" someone asks. "Surely this is not the type of fireplace to be used in a log cabin." To which we reply, not perhaps in any other cabin we have ever seen. But then again, why not the adobe-type fireplace of Spanish Colonial pioneers instead of clinging to the traditions of the Eastern Seaboard? And if we do not chance to live in the land of the sun-baked adobe, we can achieve quite the same effect with cement, as Mr. Swift did.

We asked him some leading questions about this fireplace and its supporting chimney, and this is what we learned. First of all, a stone foundation was sunk four feet down from the cellar bottom, well below the front line, and upon this a solid brickwork for the chimney base, large enough for the fireplace proper and the hearth, was carried up to the floor level. This base was approximately five feet square.

From this point the chimney brickwork was shaped to curve in gradually to about half its size at the ceiling—a distance of seven feet. The fireplace wings, likewise constructed of brick, are supported only by reinforced flooring, although it will be noticed that the front extensions come well over onto the hearth.

The brickwork was next covered with chicken wire, rounded inward over the edge of the dome-shaped fireplace opening, and then heavily coated with cement which had been mixed in the proportions of two parts sand to one of cement and colored with paint to look something like red sandstone. The purpose of the chicken wire, it might be mentioned, was to prevent the cement from cracking, as it might have done if applied directly to the brickwork.

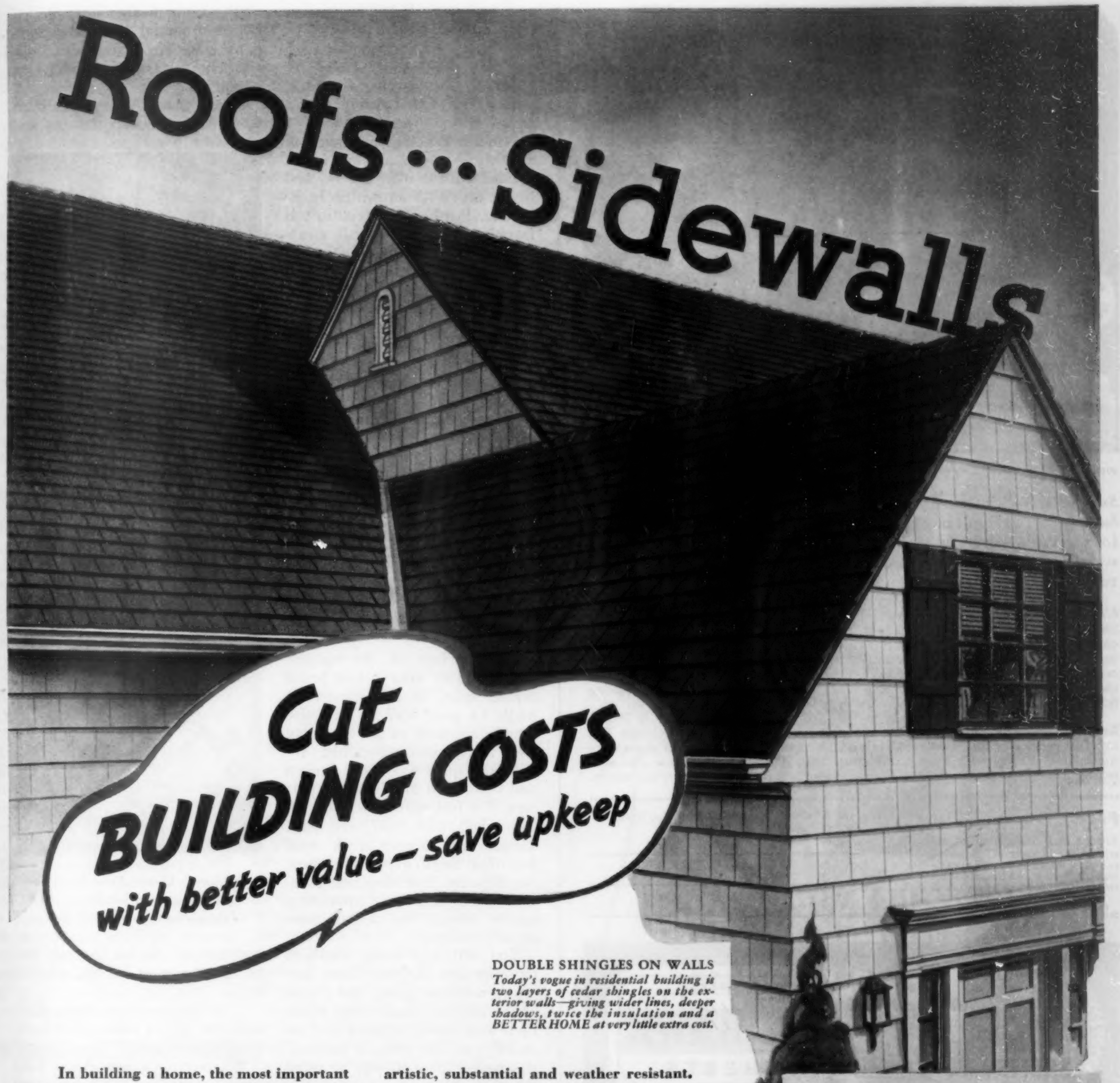
The fireplace opening is 3 feet in height and 3 feet 8 inches across the base and faced with fire brick. In it the logs are placed upright instead of in the horizontal position in which we of the East are more accustomed to seeing them.

Over all the base measurements of this winged fireplace are 11 feet 7 inches in length along the wall and 4 feet 8 inches in depth out to the edge of the hearth, which is slightly raised above the floor level. To avoid monotony the side wings differ from one another in height as well as contour, only the low seats on either side of the hearth being uniform.

Exactly one half of the floor space of the main cabin structure is taken up by the living room, which measures approximately 16 feet in width and 36 feet in length. As shown by the exterior view, the entrance doorway is placed at the left of the center in order not to be in direct line with the fireplace and directly opposite is the door leading into the service rooms across the rear. This arrangement automatically breaks up the space into two parts in the proportion of about two to one, the living room end (including the fireplace) occupying the larger area.

Walls are paneled with native knotty pine, hand planed and fitted together in the ship-lap manner characteristic of the early Duxbury houses built by ship carpenters, and are finished in the natural amber color. Both the open bookcase at one end and the corner cupboard at the other seem to be but a continuation of the wall paneling and in both instances are finished flush with the ceiling.

The painted floor is dark, perhaps brown or green or blue or even black, spattered with green and red, and the ceiling (constructed of insulating wallboard) is painted a silvery green between the stained brown beams,



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a color which lights up beautifully in the firelight.

On the floor are Mohave rugs, one having white motifs on a dark blue field and the other, also blue, patterned with red and blue on a creamy white ground.

Window hangings are made of a sturdy woven cotton fabric plaided with orange, yellow, and black on a cream-white background. Further color contrast is introduced into the wall treatment by painting both the interior of the corner cabinet at one end of the room and the edges of the bookshelves at the other a bright shade of blue.

That Miss Loomis is both a traveler and a discriminating patron of the cultural arts is self-evident in the furnishings of this room. And it is also most interesting to note that although the crafts of many different nationalities have been assembled in close relationship, each one of them seems to affiliate with the other in a most friendly fashion.

Period furniture

[*Continued from page 30*]

on the surface of the veneers. Chairs nearly always had broad central splats in the shape of a fiddle (a good way to recognize them), spooned to fit the body and therefore comfortable. By 1710 the splat was often broken and cut out in an elaborate pattern. The feet were claw and ball, club, shell, pad, hoof, and paw. Veneer and lacquer work were popular decorative finishes. Needlepoint, brocades, and damasks were luxurious upholstery fabrics, though the chintzes were equally colorful.

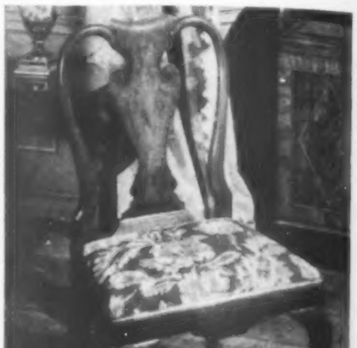
You will find many excellent reproductions of Queen Anne furniture, with the grace and charm of the original pieces from which they were taken. Should you so desire, you can make a room of this period quite formal by using the typical luxurious fabrics. For the informal mood, you will find chintzes and linens that are exactly right.

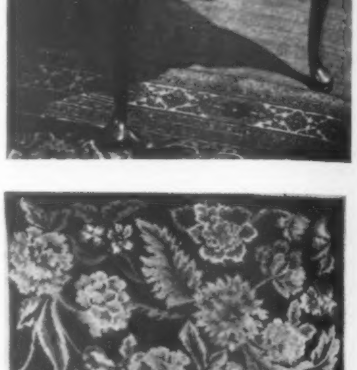
Since the best examples of either William and Mary or Queen Anne are in good taste, personal preference is probably the dividing line between them. Many feel that the Queen Anne style is more graceful and that it represents a step forward in refinement; others prefer the rectangular lines and masculine feeling of the William and Mary period.

Description of reproduction furniture shown on pages 27, 28, & 30

1. An unusually handsome highboy, enameled black and decorated with gold in raised Chinese motifs, taken from an original of the William and Mary period by the Imperial Furniture Company. This piece would lend distinction to any home of the period.

2. A Queen Anne wing chair from Kittinger that is large and comfortable. Notice the shell motif on the knees of the cabriole legs.





Minerva's Queen Anne floral design shown on a handsome chair of the period from W. & J. Sloane

3. A Queen Anne arm chair with the typical fiddle splat back, from Landstrom.

4. Graceful Queen Anne wing chair, an authentic reproduction of an old one, by Baker Furniture, Inc.

5. Small Queen Anne lowboy from Johnson-Handley-Johnson.

6. Queen Anne end table from Brandt. Notice that both this and the above piece have slender cabriole legs.

7. Queen Anne wing chair from the Karpen Furniture Company.

8. Another Queen Anne wing chair of excellent proportions, with a higher back, from Baker Furniture, Inc.

9. A fine golden walnut desk inspired by a Queen Anne hooded cabinet, from W. & J. Sloane.

10. A beautifully decorated William & Mary chest from Johnson-Handley-Johnson. Notice the substantial spiral turned legs and marquetry work.

11. A William and Mary fireside bench with spiral turned legs and characteristic cross stretchers, upholstered in needlepoint. From W. & J. Sloane.

12. William and Mary side chairs, with or without arms, from Kittinger. Notice the square seats and simple, straight backs.

13. A Queen Anne living room group from Kittinger. Notice the cockleshell motif on the commode.

14. A Queen Anne love seat, as comfortable as it is graceful, from Charak. This would be charming by the fireplace in a period living room.

15. A tilt-top table of Queen Anne inspiration, Imperial Furniture Company.

16. A Queen Anne coffee table, also from Imperial.

17. A "bachelor" chest with a sliding tray for writing and four useful drawers, from Kittinger.

Description of fabrics and carpets shown on pages 29 & 30

Both the diagonal antiqued satin weave (1) and the wool tapestry in rich colors (2) are from Orinoka. The antiqued velvet (3) is from Collins & Aikman. The Gullistan Oriental (4) comes from A. & M. Karagheusian, Inc. All, or any one of these, would be very handsome in a William and Mary room.

Deep red cut velvet (5), Collins & Aikman. Blue antiqued velvet (6) and floral chintz on wine colored ground (7) are from Schumacher. From W. & J. Sloane is a beautiful imported Oriental (8). These are especially nice with Queen Anne.

The twistweave carpet (9), from Bigelow-Sanford, would make a substantial background for your furniture. Large floral and bird design on cream ground (10) is a Schumacher chintz. From Orinoka, a heavy corded silk (11). The chair seat (12) is from Schumacher. These are appropriate for either William and Mary or Queen Anne.

A plain broadloom carpet (13) from Bigelow-Sanford. Gold wool damask, (14) the Greeff Co. Floral needlepoint frieze (15), Orinoka. The green mohair with a diagonal weave (16), is from the Greeff Co. All of these fabrics have sturdy textures and would be durable as well as appropriate with furniture of either period.

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The week-end shack

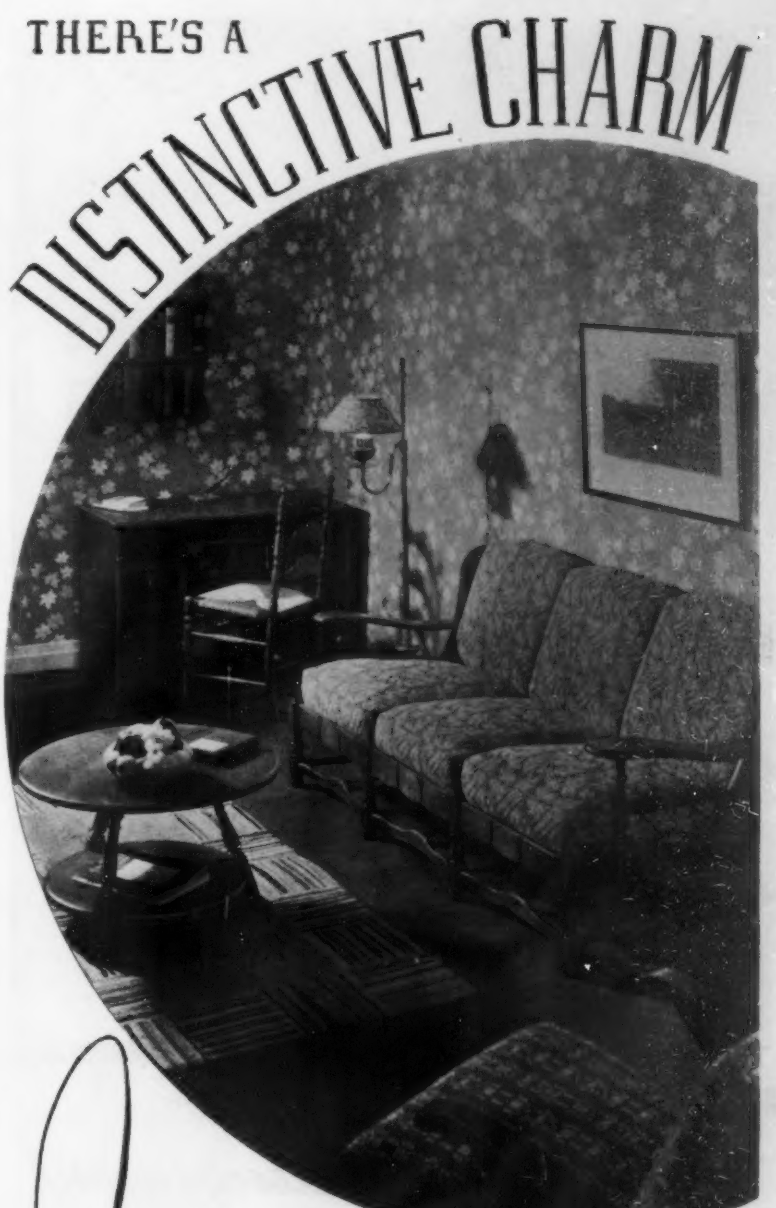
[*Continued from page 22*]

thankful we were later to have plenty of that necessary commodity. As we had built on the crest of a hill to get the full benefit of the view, our second problem developed when we found to our dismay that the floor level in front was about five feet off the ground at one end. After debating for a time we built an elevated front terrace with a stone flagging floor, which has proved the most delightful part of the house. It is like being on shipboard except that you look out at rolling valleys instead of the sea—and sometimes, when the mist hangs low over the valley, it blends with the sky in such a way that it looks like the sea itself.

Our first summer was a happy one, and as my daughter was not feeling well and we had sold our suburban home in the meantime, we decided to spend the entire winter at the shack. My husband stayed in New York and came up for week ends. How we enjoyed that winter! Skiing from the front terrace down through the fields was a lot of fun. Keeping warm was difficult, though, without a furnace, so we banked the back of the house with hay and leaves, country fashion, and felt like true pioneers. The fireplace we kept burning continually—so constantly that we burned out two sets of andirons. Finally a friend brought us up some durable pieces of railroad ties. A small electric heater was kept going all night in the bathroom so that we should have a warm room to dress in, and the first one up in the morning put fresh logs on the fire and turned on all the burners in the electric range.

The summer following we did not do much except start a small lawn, make a few flower beds, and lay a flagstone terrace at the back of the house with a low retaining wall. We were falling more in love with the place and with real country living. Barn dances, fishing, swimming, hunting, skiing, according to the seasons, not forgetting long walks in the autumn through a blaze of color, or in the early spring with the leaves budding, gave us more to do than

THERE'S A DISTINCTIVE CHARM



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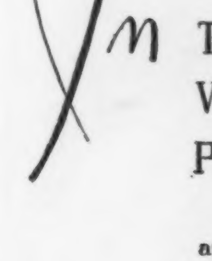

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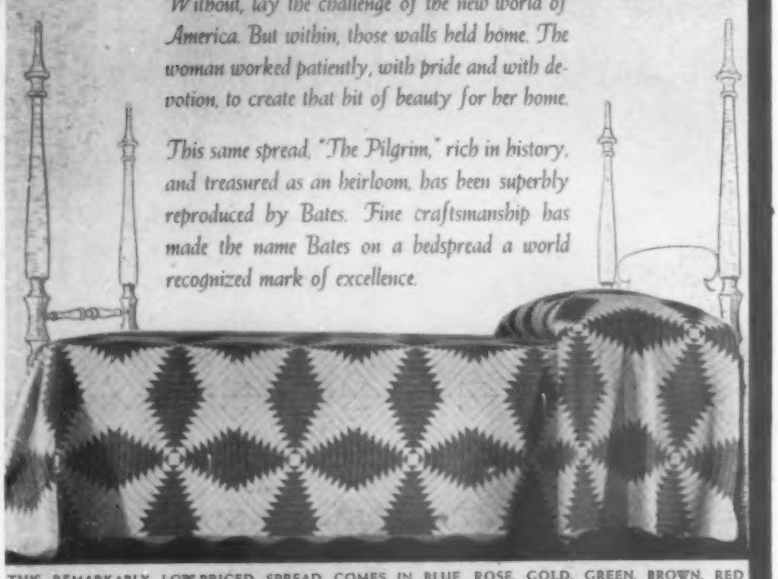

Two hundred odd years ago, a woman sat in the firelight and set neat stitches into a quilt. Without, lay the challenge of the new world of America. But within, those walls held home. The woman worked patiently, with pride and with devotion, to create that bit of beauty for her home.

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we ever had in our city existence.

We took an apartment in town but our desire now was to make our small country home more comfortable for all-year-round living. We needed more room, so in 1934 we put on an extension, installed an oil furnace with complete radiation, and made several small changes.

First, we boxed in the rafters in the living room, which we twine with bittersweet in the fall and garlands of hemlock from our own woods at Christmas time. Then we closed the one window at the side of the fireplace, after having changed the position of the bookcases, and also made another corner cupboard. The two cupboards now hold collections of old china; one from my family and the other from my husband's family. The window on the other side was made into an arched doorway. Through this and up two steps is our new bedroom. By putting a new smaller fireplace back against the old chimney we gained two much-needed closets, one for coats and the other for the vacuum cleaner, mops, and brooms. At the end of the room we put a good-size bath and two clothes closets, one of cedar, with a window in each. The walls, pine paneling, and all woodwork are painted a rich cream. Seven large windows with four exposures give us plenty of light and air. At these I hung flowered black chintz. Old hinges, antiqued pewter fixtures, and cream and maple furniture make this a lovely room.

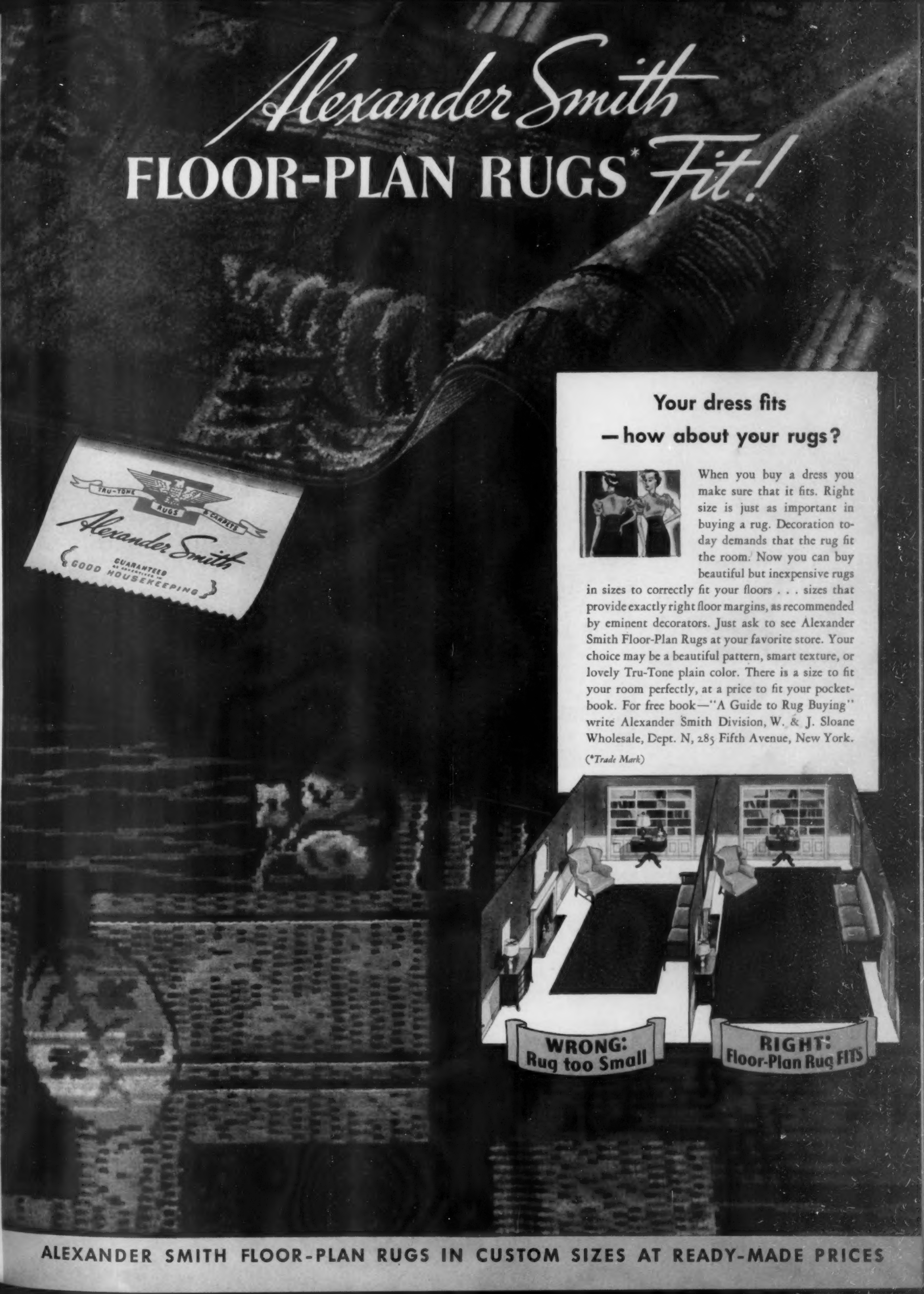
WE EXTENDED our old cellar, which was under only part of the house, to the lower floor of the extension. This is our recreation room, rightly called the "Stone Room," as it is built entirely of fieldstone and has a large fireplace with a Dutch oven. A random-width pine floor was laid over a concrete base and a built-in bar was added. We used chestnut logs for beams. An old wagon wheel, now electrified, hangs from the center of the ceiling, while boxed-in lights with frosted bases light the four corners. A long radiator is placed between two beams on the ceiling. Old guns and a deer's head adorn the fireplace. The windows have glass shelves which hold a collection of colored glass bottles. Here on cold Saturday evenings during the winter months we cooked beefsteak over a roaring fire with maybe a pot of onion soup or macaroni keeping warm in the Dutch oven. The only drawback to this room at that time was that one had to go outdoors to reach it, but I had ideas in the back of my head that I hoped to work out in the future. I did want a dining room so much, and worked out my scheme very carefully. In 1936, although no one seemed to think my idea a very good one, we went ahead with the plans and the result is really most delightful. We built right over the back terrace, using the stone flagging for the floor and the retaining wall for a window seat. Windows cover the entire length of the room. The walls are random-width pine paneling running horizontally and stained very lightly, almost a natural color. The pine ceiling is painted a sky-blue between the beams and we have two star drop-light fixtures. At the end of the room next to the kitchen (which was enlarged at the same time) we built a Dutch dresser which provides drawers and cupboards besides the open shelves. Another small open cupboard was put in at the end of the window seat which we use for glasses.

The small window of my bedroom, overlooking the back terrace, was made into a doorway to the dining room and the back window of the living room was cut into another arched doorway. Since the dining room is on a different level from the living room, we now have three levels to the house. With a little changing around of water pipes we were able to take the back end of my cedar closet and make it into a stairway to the Stone Room—the window of the closet lighting the stairway. Everything dovetailed exactly as if it had been planned.

We put a new double sink in the kitchen over the old cellarway. This enabled us to install the plumbing without tearing the stone floor up. Then we made a serving counter and covered it with black marbleized linoleum to match the floor. Over this we hung two metal cabinets. Installing a broom closet gave me the small closet in my bedroom for hats and shoes.

In our daughter's room we added a bay window, painted the woodwork white, and papered the wallboard with white paper patterned in a small Dutch-blue leaf design. Red calico curtains, a patchwork bedspread, and maple furniture make this a simple, provincial room. As the room is small, I made a dressing table over the radiator. This has a glass top and ruffled skirts to match the curtains. The other bedroom was painted cream and papered with Currier and Ives print paper in sepia. Maple furniture, an old wool embroidered tapestry, and old Godey prints combine to make this an attractive and restful spot. The remaining wallboard in kitchen, bath, and hall was painted white and then enameled.

Outside the Stone Room and connecting with the steps to the front terrace we added a lower terrace, where we set our table when we have outdoor beefsteak parties. Here we have electric con-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Little wonder he brags! His wife uses Walnuts by the cupful — for goodness' sake, for food's sake, and for thrift's sake. She knows Walnuts contain those vitamins, minerals and proteins so necessary for active men. And Walnuts are her pet economizers, too. Other food costs may be skyrocketing, but Walnut prices have tumbled down — to the lowest in 22 years!

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nections so we can plug in coffee pot, buffet server, and other electrical appliances.

Our little house has grown up; it was like Topsy, it just "growed," but it has turned out very well. I wouldn't recommend anyone following my example without prearranged plans, but we have had a great deal of pleasure building the way we did and the result has been more than satisfactory. We have just completed a three-car garage with a three-room apartment for help, using the old garage for a woodhouse. Now we are gathering ideas together for a barn. You see, we have become so country minded that we hope in a few years to live here for "keeps."

Sunday nights

[*Continued from page 46*]

Cranberry Cocktail
Rye Crackers
Buttermilk Griddle Cakes
or Potato Pancakes
Pan-broiled Ham Little-Pig Sausages
Butter Maple Syrup
Fresh Fruit Salad
Coffee

One of the happiest parties of my own hostessing was a supper built around the oyster theme. The menu was as follows:

Scalloped Oysters
Latticed Potatoes
Cranberry Sherbet
Hot Rolls Jam Relishes
Crackers and Cheese
Assorted Fruits Coffee

This dessert I particularly like because it leads to prolonged sitting around the table and much pleasant conversation. For fruit I use several of whatever the season has to offer. In winter there will be tangerines, avocados, pomegranates, and white grapes. In spring we enjoy the color of Bing cherries mingling with red and green plums and apricots.

The assortment of cheese should run the scale from mild cream to Roquefort. Conservatives can stick to American, the epicureans rise to Neufchatel. Never a cheese tray has been passed beneath our roof but that some new cheese convert was made. And converts of any type are sure to be conversation-minded. Nothing about a party leaves such happy memories as good conversation. Especially is this true for those who have provided it. Contract can't be forever satisfying, and grown-ups really like to talk.

The very best entertainment which can be contrived for a group of dining friends is that which they themselves can furnish. No mad dash-about games, or pure time-killers. These are for the children. The game or entertainment device that justifies its use at a gathering of grown-ups is one which induces conversation, unearths talent, or unleashes laughter. Let your guests entertain you, and they are entertained. But you as hostess will have to provide the frame on which talents are to be displayed.

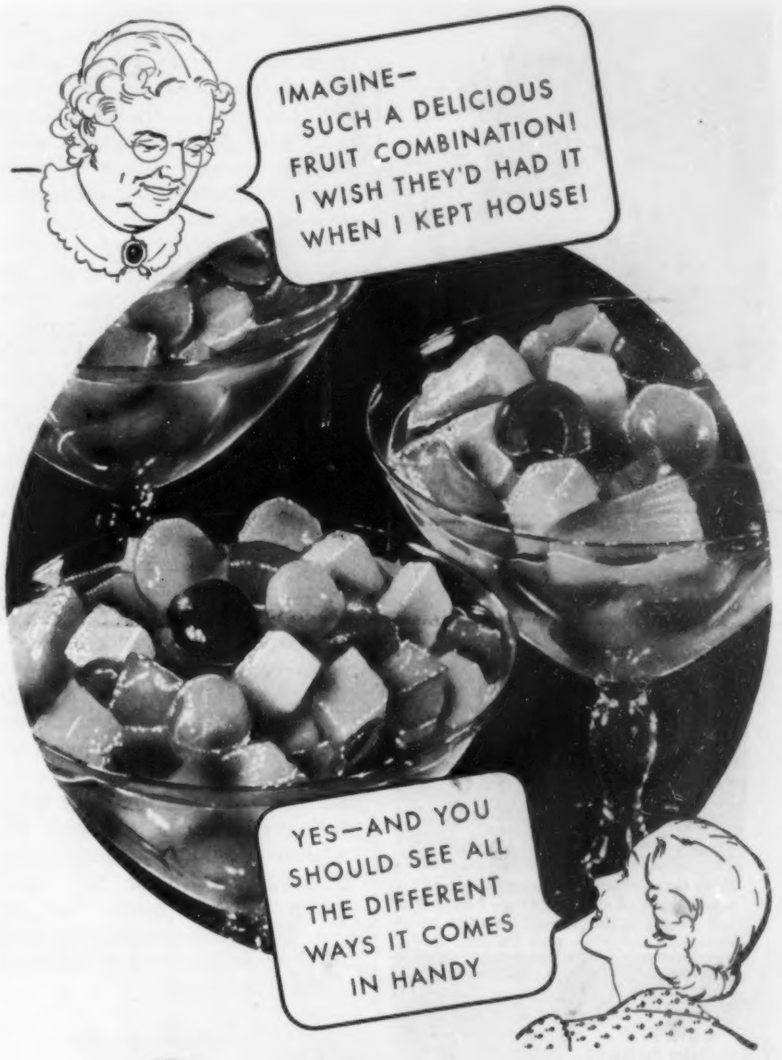
Arm yourself with any collection of card or table tricks. Hand a couple of these down the table as the coffee cups are emptying and ask the nearest man if he has seen them. Follow with a suggestion that each man entertain with one trick, or a series of tricks. The time and the ladies' attention are theirs. This has never failed for me.

One of the gayest parties in my own experience was built around a pile of old sheet music. Copies dated from 1900 to 1937. These were arranged on convenient tables in the living room and from them each guest was asked to select one old favorite and either sing or dramatize it. Not a soul in the group was a platform singer, but everyone had a secret affection for the popular tunes of his own romantic heyday. And few of us but trill a few notes now and then before shaving mirror or dishpan. That party ended with everyone wanting to stay and sing all night.

Such games as "Likes and Dislikes" can be altered to fit any number of gatherings. Each guest is handed a divided sheet. On one side he lists ten things which he very much likes—including sports, foods, clothes, people, and other personal preferences. In the opposite column he lists ten things that he really doesn't like. Names are signed and papers stacked. Someone reads each paper aloud, indicating it with a number instead of a name. The aim is to see who can guess the greatest number of authors. But the real point is that it provides your guests with an opportunity to get things off their minds and display their own inimitable brand of clever comment.

At one of the best parties I ever gave, I encouraged my guests to talk in another way. Early in the day I jotted down some rather inane conversational subjects on cards, and slipped them into envelopes to be placed beside the dinner plates. Some of them were "My Most Embarrassing Moment," "What I Would Do with a Million Dollars," "The Funniest Thing that Happened this Summer," and "My Idea of an Ideal Vacation." An early suggestion was made that each guest prepare to talk later on the subject assigned him.

Late in the evening, the man with "the embarrassing moment" was prodded into talking. He happened to be an august citizen with a tale of professional embar-


IMAGINE—SUCH A DELICIOUS FRUIT COMBINATION! I WISH THEY'D HAD IT WHEN I KEPT HOUSE!
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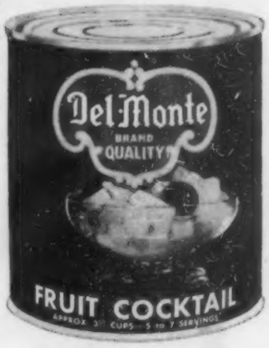

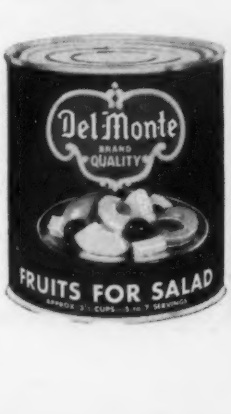

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rassment, which seemed to suggest a veritable epidemic of similar moments. There were all kinds of conflicting ideas on every subject. The point is that the guests really provided the entertainment. All they needed was a rack on which to display their own good sense of fun.

To be successful, the stunt or entertainment device must be thoroughly planned, but must seem spontaneous. Pencils, papers, and definite rules must be provided. In case it's a verbal stunt in which each has a part, it is wise to call on the most talented person first, since he will set the standard. Another secret is that you must quietly warn the performers as to what will be expected of them later. This gives them a chance to hatch their cleverest ideas for parade. Everyone loves to have hidden talents discovered, but they want to feel that they've shown them to advantage. This is not always possible on the spur of the moment.

A sunday night supper party cut to adult measure can have mellow grace. You need only remember to plan the whole evening in advance, provide the well-known favorite foods, and see that there are one or two new and interesting faces in addition to the usual crowd.

Raised Doughnuts

- 1 cake compressed yeast
- ¼ cup lukewarm water
- 1 cup milk, scalded and cooled
- 1 teaspoon salt
- 2 tablespoons sugar
- 2 tablespoons melted butter
- 2 eggs, beaten
- 3½ to 4 cups flour
- ¼ teaspoon grated orange peel
- Confectioners' sugar

Soak yeast in the water 20 minutes. Add lukewarm milk (measured after scalding) and enough of the flour to make a smooth batter, . . . about 2 cups of it. Beat hard—using electric beater if possible—until mixture is smooth and light. Cover and let rise until double in bulk, about 1½ hours. Add remaining ingredients. (Enough of the flour should be added to make the mixture just a little stiffer than biscuit or roll dough.) Knead until smooth. Cover and let rise until double in bulk. (I like to slip the covered bowl into the refrigerator during the last half of this rising period. Dough will take longer to rise but will be much easier to shape into doughnuts.)

Roll dough out into ⅓-inch sheet on floured board. Cut with tiny doughnut cutter or use smallest size biscuit cutter and take out centers with buttered thimble. Let doughnuts rise until triple in size, about 1½ hours. Drop into hot deep fat (385° F.) and fry, first on one side, then on the other, until a golden brown. Roll in confectioners' sugar and serve at once. Makes three to four dozen small doughnuts.

Crêpes Suzettes

Crêpes

- ¾ cup flour
- 1 tablespoon confectioners' sugar
- ½ teaspoon baking powder
- ¼ teaspoon salt
- 3 eggs, beaten
- 1¼ cups milk
- 1 teaspoon vanilla

Sauce

- 1 cup powdered sugar
- ½ cup butter
- Juice of ½ orange
- Grated rind ½ orange
- 1 tablespoon maraschino cherry juice

To make the sauce, cream the butter and beat until light. Add sugar, orange juice, and liquor from maraschino cherries in small amounts, beating constantly to keep mixture smooth and light. Flavor with the orange rind. Chill in refrigerator until needed.

To make the crêpes first sift dry ingredients. Mix vanilla, beaten eggs, and milk. Add liquid ingredients to dry, beating until all lumps are removed. Melt 1 teaspoon of shortening on a moderately hot griddle. Pour on just enough of the thin batter so that when griddle is tilted and shaken, batter will run to outside edges. Bake to a delicate golden brown on both sides. Spread each cake with sauce, then fold in halves, then fold again in the opposite direction. Heat up in remaining sauce which has been melted in flat saucepan. Serve at once.

If chafing dish is available, the cakes with the sauce may be brought to a simmering boil at the table and served directly from the dish. This recipe will make 6 Crêpes Suzettes.

Escalloped Oysters Supreme

- 2 quarts oysters
- 2½ quarts finely rolled crackers
- 1 quart cream
- 1 quart milk
- ½ cup butter
- 1½ teaspoons salt
- ½ teaspoon paprika
- ¼ cup chopped pimiento

Heat cream and milk to scalding temperature. Arrange crackers and oysters in alternate layers in 2 buttered baking dishes, adding a sprinkling of salt and paprika, and a little cream and milk to each layer. Top with crackers, melted butter, and pimiento. Bake for 1 hour in a moderately hot oven (375° F.) or until a rich golden brown. This recipe will serve 12 people. *Editor's Note:* 4 cups equal one quart.

Barbecued Ribs

Cut 3 to 4 pounds spare ribs into pieces, convenient for serving. Sprinkle with salt. Slice two

You Get What You Pay For

An article by

Mrs. Howard Chandler Christy

National leader in women's educational and economic affairs

A DOG LOVER, motoring in the country, was approached at a traffic stop by a peddler with a basketful of jet-black puppies which he claimed were pure-bred Newfoundlands. He was sacrificing them for the low price of $10 apiece. The motorist, convinced that he had run into a bargain, just couldn't resist buying one of the pups.

Mrs. Christy, wife of the famous artist, adds to her other activities a lively interest in cookery

From his first bath, however, the dog emerged with a coat no longer solid black, but with strange-looking spots of dirty gray. And as the months went by, he looked less and less like a well-bred Newfoundland.

It was quite apparent that the puppy had been dyed to simulate a black Newfoundland. In his haste to strike a bargain, the man failed to realize that dogs, like everything bought and sold today, have a well-established value. *You get what you pay for.*

AND THAT is as true of baking powder as of any other purchase. I love to cook, and I know from experience that Royal is well worth a little extra cost. Every baking recipe in a cook book I am now writing is planned for this fine Cream of Tartar baking powder.

Nancy Palmer Christy

THE Cream of Tartar in Royal gives unsurpassed quality to everything you bake—finer flavor, more even texture, better keeping quality. And Royal is the only nationally known baking powder made with Cream of Tartar—a wholesome fruit product. Yet it actually costs you only about 1¢ per baking. Buy Royal tomorrow.

FREE COOK BOOK—Write to Royal Baking Powder, 691 Washington St., New York City, Dept. 82.

ROYAL
BAKING POWDER

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medium onions. Mix Barbecue Sauce by blending 2 tablespoons vinegar, 1 tablespoon Worcestershire Sauce, 2 teaspoons salt, 2 teaspoons brown sugar, 1 pinch red pepper, ½ teaspoon each paprika and chili powder, ¼ teaspoon black pepper, and ¾ cup each tomato catsup and hot water.

Arrange ribs, onions, and sauce in layers in a roasting pan. Bake, covered, for 90 minutes in a moderate oven (350° F.). Remove cover and bake for 20 minutes at 375° F. (Pork chops may be barbecued in the same way.) This recipe will serve 6 people.

Gelatin-Cream Pie

- 2 cups rich milk
- ½ teaspoon salt
- ¾ cups sugar
- 3 egg yolks, well beaten
- 1 teaspoon vanilla
- 1 package lemon-flavored gelatin
- 3 egg whites, stiffly beaten
- 1 tablespoon lemon juice
- 1 baked pie shell
- ½ pint whipping cream
- 2 tablespoons confectioner's sugar
- 1 tablespoon maraschino cherry juice

Scald milk, add salt and ⅜ cup of the sugar and pour over beaten egg yolks. Return to top of double boiler and cook over hot water until mixture coats spoon. Add vanilla and gelatin and stir until latter has dissolved. Cool until mixture starts to set, then beat until light. Fold in egg whites which have been beaten until stiff, and then thoroughly blended with remaining ⅜ cup of sugar. Add lemon juice. Pour mixture into pie shell baked in a 9-inch pie pan. Chill until firm. Serve topped with whipped cream sweetened with confectioners' sugar and flavored with cherry juice.

Hollywood Fruit Salad

- 2 grapefruit
- 2 oranges
- 2 slices pineapple
- 1 pomegranate
- ¼ cup pineapple juice
- ¼ cup honey
- Lettuce or endive
- French dressing (sweet)

Remove sections from large firm grapefruit and oranges and marinate for several hours in a mixture of the pineapple juice and honey. Drain. Cut the pineapple slices in six pieces each and arrange them, with oranges, and grapefruit sections in crisp lettuce cups, and decorate with pomegranate seeds. Makes six portions.

Apple Fritters

- 6 egg yolks, well beaten
- 1 cup whole milk
- 1½ cups flour
- 1½ teaspoons baking powder
- ½ teaspoon salt
- 6 egg whites, stiffly beaten
- 16 ¼-inch slices peeled and cored apples

Blend egg yolks and milk. Add sifted dry ingredients and blend until smooth. Fold in stiffly beaten egg whites. Drop crosswise slices of apple into batter, turn, dip out with a big spoon. Fry in deep hot fat (375° F.), browning first on one side and then the other. Pineapple spears may be substituted for the apple slices, or chopped raw cranberries may be mixed with the fritter batter. Serve hot, sprinkled with confectioners' sugar. Makes 16 fritters.

Pot-Roast Hash

Take 3½ pounds beef rump, cut thick, and rub with flour, salt, and pepper. Brown on all sides in plenty of hot fat. Pour on 1 cup of boiling water, and add 1 onion, and a few celery leaves. Cover tightly and simmer very slowly for about 2½ hours or until tender. Now dice 6 medium-size potatoes and boil for 7 minutes in salted water. Drain. Place 2 tablespoons of suet (or other shortening) and 2 of butter in a heavy skillet. Add 2 cups of the pot roast, cut fine, the cooked potato, ¼ teaspoon onion juice, and a dash of pepper. Brown in the hot fat, turning gently from time to time with a pancake turner. Add ½ cup beef juice (from the pot roast), dot with butter, place in a moderately hot oven (375° F.). Cook covered for 15 minutes then uncovered for 15 minutes or until the hash is brown and crusty. This recipe will serve six people generously.

English drinking jug

[*Continued from page 36*]

great potters as Whieldon and Ralph Wood, and jugs were definitely dedicated to conviviality on a large scale, other characters devoted to the same purpose came into existence. Very popular were those of King Hal, a type derived not from Shakespearian tradition, but from George IV when, as Prince of Wales, he went to a Brighton hall masked as Henry VIII. Others were called County Squire, Convict, Snuff-Taker, Hearty Good Fellow, Midshipman, Rodney's Sailor, Falstaff, Brigand, Parish Clerk, Paul Pry, and also one of a woman, Martha Gunn, the Brighton bathing woman who used to dip George IV, when a baby, in the sea. An example of this woman Toby, on May 10th, 1918, fetched 600 guineas at Christie's, the highest figure that has ever been paid at auction for a piece of Staffordshire pottery, with the exception of an item sold for the Red Cross during the war.

Certainly it was Toby who brought that innocent vessel, known as the jug, into drinking

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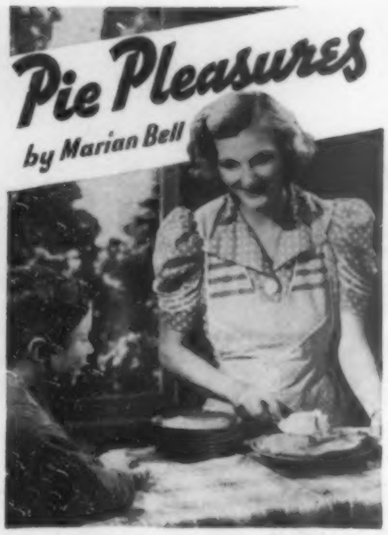
Ready to Eat
Shredded Ralston
The NEW WHOLE WHEAT cereal with TOASTED MALT flavor
IT'S BITE SIZE!
Add Shredded Ralston to your shopping list



4 Perfect Pie Recipes
(67 Other Recipes If You Ask For Them!)

EVERY man has a weakness for pie. Not pie in the sky—but heavenly pie. Rich, smooth and delicious. With a flavor all its own. Flavor that Mapleine gives it. Mapleine has a way with pies.

APPLE PRIZE. A fluff of whipped cream tops it. Spicy flavorsome apples fill its flaky crust to the brim. And Mapleine gives it the final touch of gay allure. Fill a baked pie shell with cinnamon-spiced apple sauce into which you've stirred a drop or two of Mapleine. Spread sweetened whipped cream over the top. I like a wee bit of Mapleine in the whipped cream, too.

NEW AND EXCITING. Try this on your bridge club. Ice Cream Pie—filled with rich, homemade Chocolate Ice Cream, topped with whipped cream and chopped nuts. Or—to make them marvel more—spread the ice cream with meringue, grate bitter chocolate over it and pop the pie into the oven for three toasting minutes. Out it comes—bitter and hot, cold and sweet. The recipe's in "20 Frosty Delights." You may have a copy.

MAN'S FAVORITE. Set a piece of mince pie before the king of your household and he'll sing your praises. Specially if you bring out the rich flavor of the meat and fruit with Mapleine. For that magic flavor coaxes out all the mellow goodness of mincemeat. Pumpkin Pie profits, too, when you add ½ teaspoon Mapleine. Try it.

SHOPPING SUGGESTION. Better get a bottle of Mapleine today at your grocer's. Only 35c. Peps up pies, gives grand flavor to desserts, creates wonderful syrup. For the syrup, just pour 2 cups boiling water over 4 cups sugar. Stir. Add 1 teaspoon Mapleine. That's all. And you have 2 pints golden syrup. One bottle of Mapleine makes 32 pints of syrup.

WANT MY RECIPES? You can have copies of **20 Frosty Delights, 25 Scrumptious Candies, 26 Ways to Keep Husbands Happy.** Ask for them. Just mail a postcard to Marian Bell, Crescent Mfg. Co., 652 Dearborn St., Seattle, Washington.

1½¢ Flavors 1 Pint of Syrup

MAPLEINE
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repute with the English, although there was a Frenchman, John Voyez, working in Staffordshire, who remembered Bacchus and fashioned one accordingly. This man was also known for his mask jugs, modeled only of the head. Whether he originated this type of British jug or not, the Toby characters soon began to appear as enlarged heads, and in this form the drinking jug has continued until now, with the characters of Charles Dickens providing the major inspiration.

The gentleman with the knowing wink on the top shelf in the illustration is none other than Tony Weller. His friend with the chagrined look and the comically flat hat, the sugar loaf, is old Charley. The colors on these two genial souls are a marvel of china glazing. The flesh colors are carefully graded while an extravagant red flushes the cravats and silken top-pieces. Fill these two blithe spirits with punch, place them on the bridge table, and an ordinary game of cards becomes tinged with carnival gaiety.

Verses inscribed on old jugs

Dear Tom, this brown Jug that now foams with mild Ale,
(in which I will drink to sweet Nan of the Vale)
Was once Toby Fillpot, a thirsty old Soul
As e'er drunk a Bottle or fathom'd a Bowl.
In boozing about 'twas his praise to excel,
And among Jolly Topers he bore off the Bell.

It chanc'd as in Dog days he sat at his ease,
In his Flow'r woven Arbour as gay as you please,
With a Friend and a Pipe, puffing Sorrow Away,
And with honest old Stingo was soaking his Clay,
His breath Doors of Life on a sudden were shut
And he died full as big as a Dorchester Butt.

His Body when long in the Ground it had lain
And time into Clay had resolv'd it again
A Potter found out in the Covert so smug,
And with part of fat Toby he formed this brown Jug
Now sacred to Friendship with Mirth and Mild Ale,
So here's to my lovely sweet Nan of the Vale.

The dazzling creature with the bristling mustachios, the fine curled wig, and the bright red tricorn is, of course, Dick Turpin, the famous gentleman bandit of the eighteenth century. Here is a dandy for you, with his starched collar, his immaculate facial getup, his broad hat, and elegant crab-tree handle. A villain this highwayman may have been, but his villainy has long since died, while his romantic bravado, his whimsical habit of relieving maidens in distress and of robbing the rich to provide for the poor, yet all the time appearing very much the gentleman, live on in this merry china invitation to conviviality.

In a more pensive mood with Pecksniffian ash-trays and pipe is John Peel in the topper.

The larger jugs average about six to eight inches high, but they are made in smaller sizes as well, small enough, as the illustration shows, to be used as drinking cups, or what you will. The mask jug with its countless variations possesses a liveliness and intimacy that no household decoration or utensil can match. With the sense of humor provided by a few Toby Jugs on your mantel or whatnot shelf, you will have few moments of tension and melancholy! In our house, Tony and Dick and Old Charley—well, you might say that they are really members of the family.

One of the oldest known forms of amusement in the Hawaiian Islands is the game of "Konane," a sort of tick-tacktoe played with stones.

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American home pilgrimages

[*Continued from page 44*]

property was settled by Captain Alexander C. Harper who had been one of the founders of Harpersfield, N. Y. His youngest son, Robert, built Shandy Hall in 1815, with additions in 1825 to 1828, of which the most notable section was the banquet wing decorated with French scenic paper, still excellently preserved.

The Unionville Tavern, with its architectural similitude to George Washington's Mount Vernon (not Ohio's where is located the elegant Curtis-Devin House), consequently has some likeness to the Rider Tavern of Painesville, built by Jonathan Goldsmith, whose achievements were discussed in the American Home Pilgrimage published last month.

Oddly enough in this same town of Unionville, the beautiful portal of the Warner House, c. 1830, definitely resembles the portal of the Dr. John H. Mathews House, a work of Goldsmith, also in Painesville and built in 1829. So far no archives have revealed who or what provided these architectural relationships between Unionville and Painesville.

Traveling up the Muskingum River by way of McConnelsville where stands the "Old Stone House," a striking example of provincial masonry, we come to Zanesville which for two years was the capital of Ohio, doubtless because of its strategic position where the famous National Road crossed the highly navigable Muskingum. Favorable industry produced a glass factory in this town early in 1815.

A house of red brick, trimmed in stone, and built in 1813, tells that its original owner, Major Horace P. Nye, preferred the Philadelphia or Baltimore type of house. That is why the Nye-Potts house, as it is now called, has a double stone stoop with hand-rail of iron. Flanked by colonnettes, the door has above it a semi-elliptical fanlight. The lack of side lights, so exceedingly popular just after the Revolution, indicates the nineteenth century trend toward narrower portals. The folding window shutters made of fine, narrow boards, concealed in the window casing when not in use, are exceptionally inventive.

For architectural contrast, observe the Greek Revival portico with Doric columns on the stone Matthews house, also in Zanesville. (To avoid confusion, note that the Mathews family of Painesville, whose residences were discussed in January, spelled their name with one "T.") This was the final architectural innovation of the classic style that followed close upon the use of Roman details in the earlier examples. The Matthews portico would seem to be based on details of the Temple of Minerva at Athens, illustrated in Minard Lafever's "The Modern Builder's Guide," Plate 52, or in Asher Benjamin's "Practise of Architecture," Plate 11. These two handbooks were responsible for much of the classic architecture in Ohio, used as they were throughout Ohio at the time. This would explain why in Canfield, near Youngstown, the courthouse, begun in 1842, has a Doric entablature like that of the Matthews portico.

The Guthrie House in Zanesville, of brick, not stone like the Matthews House, and built in 1842 or 1843, is another perfect "classical revival" house.

The resources of Zanesville are only completely realized if the traveler observes a certain house favoring medieval embellishments, with arched windows and doorways, quatrefoil tracery, battlements, and oriel windows, all of wood. This is the pseudo-Gothic style, indicative of the wave of Romanticism that swept through America in the middle of the nineteenth century. It produced, worthily enough, ecclesiastical structures like Trinity Church in New York City, built by Richard Upjohn, an Englishman, between 1839 and 1846. On the other hand, its domestic phase, which had already germinated in England in the eighteenth century Strawberry Hill mansion of Horace Walpole, became decidedly questionable with its medieval chateaux and Swiss chalets. Oddly enough, the nineteenth century builders of Ohio river boats seemed to appreciate Walpole's efforts and cultivated this type of design in vertical siding and sawed-out tracery, earning for it the additional name of "Steamboat Gothic."

Returning to slightly earlier examples of Ohio homes, the Cox House in Dresden, north of Zanesville, with its five windowed, two storied façade and quoined corners of stone, offers a type of house very popular in Philadelphia. Just such a design for a house appeared in the Pennsylvania Magazine of 1775 as the latest manner in England of building a frame house with tile sheathing to give it the effect of masonry structure. But it was the style that found favor in post-Revolutionary architecture, not the false construction. Over the doorway of the Cox House is a ponderous lintel with a large rosette carved in the center, and at either end, four-lobed examples of this same ornament.

In Adams Mills, not far away, is the historic Adams-Gray house, which among other fine features has two fireplaces with remarkable cast-iron reliefs of classic character, girls bearing on their heads baskets of flowers and fruits.

Turning west to Newark there is the Davidson House, built between 1810 and 1820, of which the fine portal is here illustrated.

Further on at Granville are handsome examples of Greek Revival architecture: the Avery-Downer House, built about 1842 for Alfred Avery, and St. Luke's Episcopal Church, both designed by Benjamin Morgan who had a hand in the sternly classic design of the State House at Columbus. Of American classicism as here exemplified, it may be said that the domestic architecture is as delicate and beautiful as anyone would desire for residential surroundings. Though the public structure as a type is contrastingly monumental, both have the same stylistic source.

The once important city of Lancaster must be mentioned in connection with the now successively prominent city of Columbus where in the Gallery of Fine Arts is preserved the very choice architectural remains of the Effinger House, now removed from the busy path of commerce. Yet many old houses remain standing to repay any visitor searching for hospitable homes. The historic Mumaugh residence, built about 1820 for a banker named Michael Geraghty, is now an historical museum and center for the use of women's clubs. Across the street from it are houses where lived John and William Tecumseh Sherman, and General Thomas Ewing, Secretary of the Treasury during the administration of William Henry Harrison, as well as other fine, old Lancaster houses.

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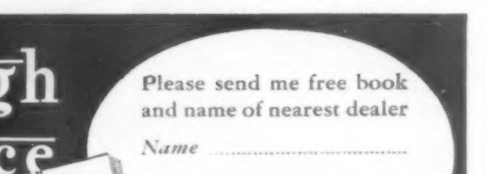

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Holiday house for two

[*Continued from page 18*]

assembled by regular mechanics in much the usual way, so that the low cost resulted principally from the small size. The attractive appearance is attributed to careful proportioning and simple use of good materials. The strong horizontal shadow lines are produced by one- by two-inch strips nailed onto the surface of the wall and held away from it by small bits of "pressedwood." These strips are for appearance primarily but are also useful as a trellis for trailing vines.

The house is twelve feet deep by twenty-one feet wide. It has one general room with a separate dressing-bathroom and a separate kitchen. All wood used is cypress, painted white on the exterior, and natural finish inside. The single boarded frame is securely bolted to a poured concrete foundation wall. The floor of concrete is desirable in Florida because of termites, and when covered with inexpensive rag rugs which do not slip on the concrete texture, makes a very pleasing and practical surface. The roof is covered with galvanized iron shingles painted white. These shingles are popular in Florida because of their ability to withstand high wind. A brick chimney is provided for a diminutive heating stove.

Two large windows at the rear on the plan are hinged at the top and swing in and up to the ceiling where they are fastened securely with harness snaps to ring bolts. The wall below these windows is in the form of a removable panel and the whole opening is screened. Through this large opening, which is directly opposite the front door, a fine circulation of air is possible on very warm days. This is a feature similar to the Tennessee "dog-trot" or "breezeway" type of house which makes a porch unnecessary. Seated at our dining table one has the feeling of being really out-of-doors, and can watch the setting sun through the spruce trees while supervising the broiling of a steak or fresh-caught fish on the campfire just outside.

The other windows all slide to one side, the copper screening being nailed on permanently to the outside of the openings. The window sills are galvanized iron, there being no regular frames. The window sash are removable from the inside for washing and are replaced with wooden panels when the house is to be closed.

The complete kitchen has a three-burner hot-plate and a portable oven. There is ample counter space on either side of the sink and plenty of shelf space.

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The bathroom is large enough to dress in, and in addition to the usual closet space for coat hangers, there are many shelves enclosed with cupboard doors for clothing and linen that would otherwise be kept in bureau drawers.

The bedsteads, with very low head and foot boards, were made of cypress by the carpenters on the premises as were the simple blanket chest and nightstand-bookcase. Four rush-bottom straight chairs and a small drop-leaf dining table complete the indoor furniture. The small amount of space available for furnishings of any kind contributes to the economy of a small house.

After living in a house for a time we often discover that certain elements of the design do not turn out as well as the most careful forethought had anticipated. This house was built at Delray Beach, Florida, and after a full season's use we find it a very livable and convenient plan. Contemplation of it from all angles constantly renews our delight in its appearance and it provides a holiday for the housekeeper as well as a holiday for the pocketbook.—H. McGuire Wood.

Cabin in the cottonwoods

[*Continued from page 16*]

stone, picked up on the place) rising ruggedly to the ceiling and making a beautiful background for a big game head. We equipped this fireplace with an auxiliary heater, to give more adequate heating to the large room during the cold weather of the spring and autumn months, for we are 5,600 feet high and the air is clear and cool a great part of the time. The logs are peeled, leaving part of the underbark showing and then just left in their natural color, which is far lovelier than the varnishing and treating that some log workers use. Along one side is a window seat which looks out to the stream and over it to the mountains. It is designed seventeen feet long, made comfortable with seat cushions and pillows. It has its very practical uses, for it is large enough to sleep two people on such occasions as "Rodeo Week end" or "Melville Dance Night" and is lined with tin under its hinged covers, making a large, mouse-proof storage place for various things that would be too great a temptation for the mice and pack rats when the house is closed.

In each wing there are two rooms. In one is the kitchen and studio. In the other we have two bedrooms with a small bath and a large closet, accessible to both rooms. We took great care in the

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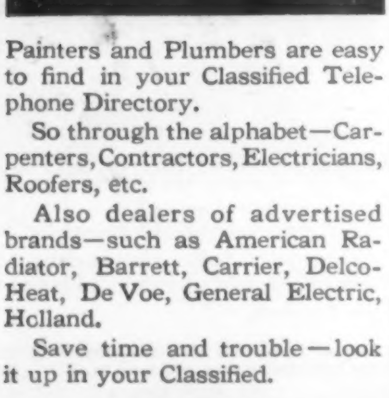

selection of colors and fabrics for cushions and curtains so as to enhance the beauty of the color and texture of the logs. Although we had to use, for the most part, furniture that we already had, we selected and pruned, and decided carefully about each piece. Too often cabins and summer cottages are spoiled by using old and outmoded furniture, with no thought for its suitability and charm in the house.

Another feature in the construction which adds greatly to the beauty of the building is the windows our young friends made. To break the horizontal lines of the logs, they made casement windows with small diamond-shaped panes. They are harder to wash, but the effect is so lovely that it is more than worth the extra effort required.

A small barn and corral, also of logs, complete our miniature ranch. There are two horses, a cow, and calf to take care of, and we have contrived an adequate ice-house in one end of the barn, for we are far from the daily rounds of ice-man and milk-man.

We are also many miles from the high power lines, so, without electricity, and with the price of gasoline very high, our water system presented something of a problem. We wanted to have the comfort of a good hot water supply and a shower in a modern bathroom. Our young rancher friend was more than equal to this, and he worked out an ingenious system for us. Having selected a particularly sturdy tree near the cabin, he topped it and built a strong platform about thirty feet above the ground. Then he rigged a hoist and pulled a three hundred and fifty gallon stock tank to the platform and made it all secure and shipshape. Heavy wires from the platform to other trees took care of the sway from the wind, and a galvanized iron cover, wired on, protected the water from insects. We were fortunate enough to have a spring flowing out from the bank of the stream, so he ran a pipe from the spring to the tank, and connected a double-acting threshing pump which works easily and pumps a large quantity of water per minute. The height of the tank gives a very good pressure, and fifteen minutes pumping a day keeps the tank full. No expensive exercise salon ever devised a better way to keep the waistline trim and, since we either pump or the tank runs dry, there is no procrastination about *our* daily dozen. Anyone who is careless and leaves the water running takes a turn at the pump for his sins, so the family—and guests—are easily trained to economy in the use of water. It works to perfection, cost about $30 to install, and costs exactly nothing to operate.

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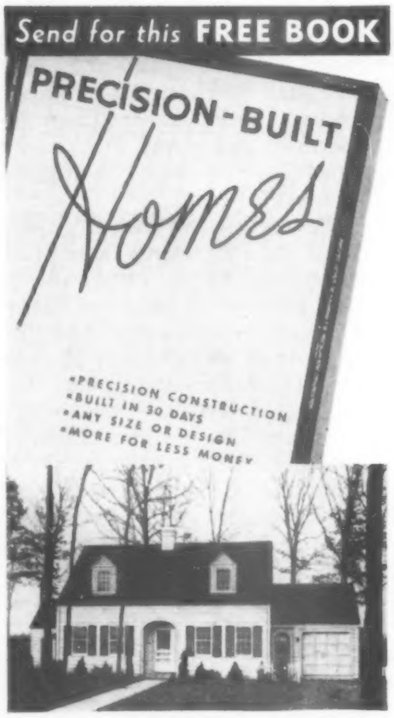

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*Address*____________________________24

We had to protect our small son from falling into the stream, so we built a corral especially for him, under the trees, where he could have his sand box and toys, have plenty of room for exercise and still be safe. We make the trip out each spring in a trailer, so we cleared a place under the trees to park it and that serves as a comfortable and amusing guest house.

And so, with contriving here and there, and with the expert help of the Harts, our log cabin is a dream come true.

South Carolina garden

[*Continued from page 26*]

The sunken terrace is bordered with three feet of yellow pansies and three feet of blue ones and a background of feathery grass brought from the owner's state, Florida, which holds its rich green foliage throughout the winter. In March, when everyone is so flower hungry, she can enjoy to her heart's content the slope just below the pool; it is filled with rare narcissus, daffodils, hyacinths, and lilies-of-the-valley. To insure having spring sunshine she has scattered over her entire garden hundreds of golden daffodils.

Formality and graciousness are cleverly combined in her iris and rose garden, which occupies the eastern slope and includes every kind of rose from the dainty polyanthus type, through the lovely array of teas, hybrids, and perpetuals. She has succeeded in making your heart leap to behold a beautiful rainbow on earth with the shaded climbing roses as a background for rare, colorful iris.

I once heard the story of a Negro boy who had tramped through the woods all day, helping dig native plants for experimental purposes. As night came he said, "Boss, yo' reckon we can 'tame' dese here wil' tings we been totin' about all day?" My friend has succeeded in "taming" some choice varieties and one entire terrace, which she calls her "jungle," is given over to Carolina wild flowers. Nor does she fear winter blasts, for beautiful oaks and elms, some festooned with wisteria, make a protective shield and provide a haven for birds.

Mrs. Schrader would resent her garden being called a show place, and she has refrained from introducing features which would make it a burden. Memories of many friends and places are clearly interwoven with the flowers, and as her friends linger for a visit, or as strangers stroll through and admire, the charm and graciousness of the gardener herself and the beauty of the scene bring one a sense of happiness and peace

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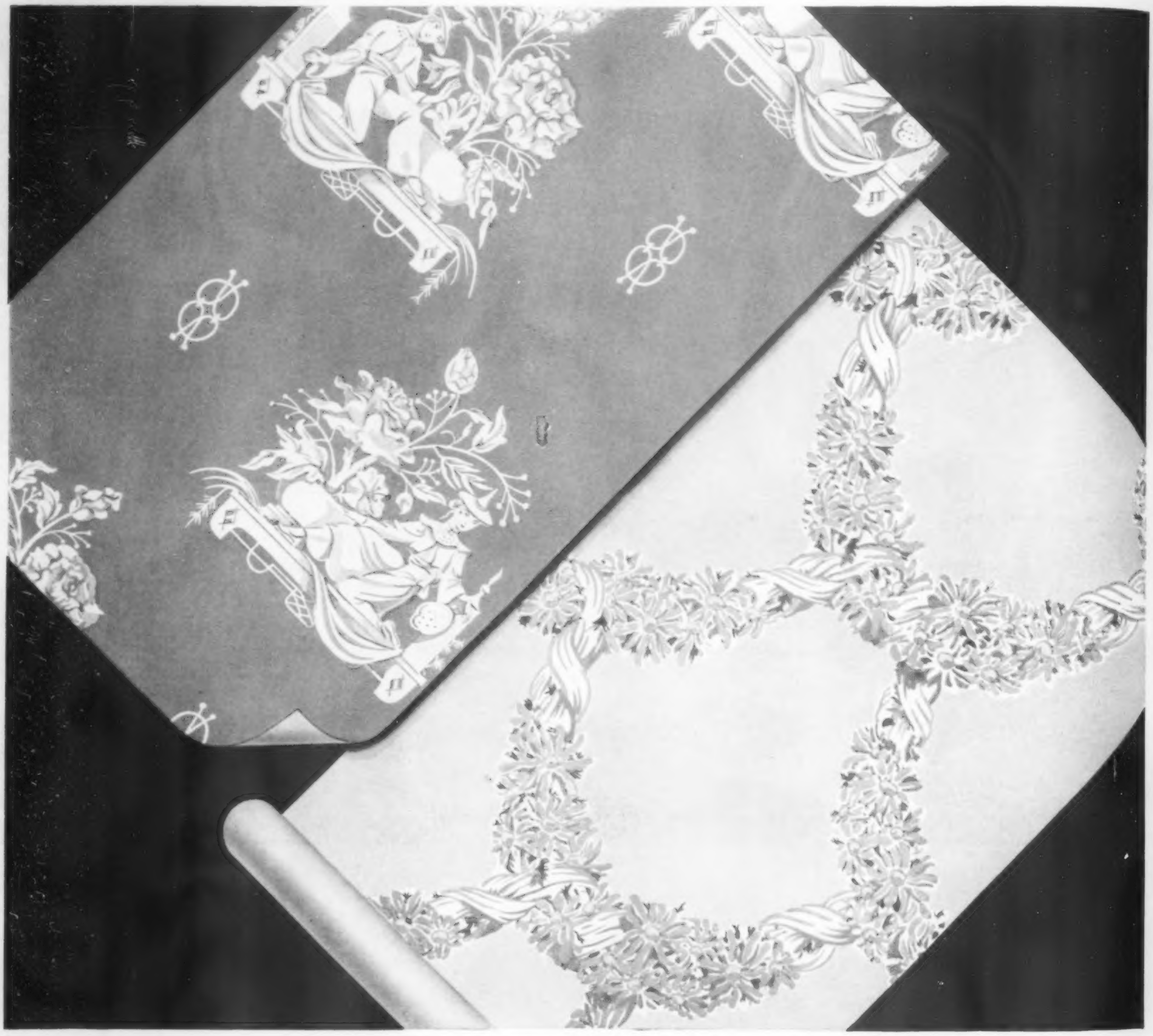

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What shall we teach our children?

[Continued from page 33]

build tomorrow intelligently and carefully on the best of yesterday. We are unwilling to be materialistic, but we do want to be practical; we distrust collectivism, but we do want to share justly and even generously. We have known since Moses wrote "Thou shalt not steal" alongside "Thou shalt not kill" that human and property rights must keep step like two feet on the same body; left, right, each foot carrying the other ahead. Deep down we have known these things; yet we have been so confused by the noise on either side that we have had little to say. Meantime our children have been growing up.

The sixteen-year-olds broke out in a rash at Gladys's party because they had been ill for a long time with an illness they caught from us. We have had our doubts about property rights; the children decide property is of no value. We have wanted progress that took into account experience, good goals, and right methods; untaught children run ahead of us into trouble.

Well, what truths about property can we teach our children? What attitudes will be useful to them no matter what comes?

There are two kinds of property, so far as the child is concerned—mine and thine—and there is a truth about each of them that we can teach enthusiastically and sincerely: every individual should respect the other fellow's property; and ownership (whether in partnership with others or not) brings with it responsibility.

Respect the other fellow's property; that involves a great many things. The primary step is to make clear the difference between mine and thine. We must interpret broadly the commandments "Thou shalt not steal" and "Thou shalt not covet anything that is thy neighbor's." We must stress such simple teachings as "Do not become a habitual borrower" and "Do not trespass."

"Is this mine?" is almost the first question a normal child learns to ask. It is important that that question be answered carefully. This is yours; this is mother's. This is your closet; keep your toys here. This is your bed. This is your doll. These things belong to you; other things do not. Hands off things that do not belong to you.

You might believe that respect for the difference between mine and thine would come without teaching; but it doesn't, not in these days when mothers have been taught to fear that healthy curiosity will be frozen in the bud if the child is not allowed to explore everything (including all closets and drawers at home and abroad), is not allowed to handle and test everything while the owners squirm.

"Thou shalt not steal." No, our children will not steal. Will they use their stronger muscles or better brains to crowd out the weaklings? Will they be sensitive to justice? Will they be generous when generosity comes hard?

"Thou shalt not covet anything that is thy neighbor's." There is no doubt that we are encouraging covetousness in our attempt to redistribute wealth. "Soak the rich" may serve the rich as they deserve, but the slogan is bad in that it teaches children to covet property that others have accumulated. I have known children who have been embittered against good citizens, men who worked hard for security and saved carefully for the rainy day. We know that character is not built on covetousness; the child is healthy whose response to success is the will to be successful.

We are lenient in judging the social crimes of borrowing and trespassing because they appear to be minor. The man who is not generous with the habitual borrower feels mean because the borrower is inevitably a generous person ("generous" with all property, that which he has borrowed and that which he owns, because property has no value for him). He is the irresponsible member of a family, always in debt to the one who respects property and keeps it in repair. We must curb the tendency to borrow as we do other harmful tendencies.

And so with trespassing. The boy who picks forbidden fruit and crosses lots that are fenced against trespassers is not a criminal. But neighborhood feuds and national wars are brought on by people who will not keep off the other fellow's property. "Keep off the grass"; "Do not pick the flowers in the park"; "Private property, keep off"—such signs should be honored, not because it is so vital that we protect grass and flowers and private property, but because it is necessary that we learn to walk in ways that are ours by right.

These are good attitudes toward the other fellow's property. Now what should a child be taught about his own property? This: ownership brings responsibility, all sorts of responsibility. The responsibility of protecting and conserving property. The responsibility of increasing the talents, putting property to good use. The responsibility of sharing with those who need.

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How often we caution a child, "Someone will step on your toys if you leave them there in the middle of the floor. Do look after your things, son." Yes, when you own property you must protect it. Too, you must keep it in repair: "Your sweater is torn, dear, mend it or the stitches will run." A property owner must be responsible, or he will lose his property.

Put property to good use; there is no teaching more important. Build houses with blocks that you may in time build them with bricks. Here is the stuff; use it well. Make it increase. Make it take its best form beneath your fingers. Creating is the finest kind of fun and these material things are given to be used. These are your talents and you are responsible for them.

And last, your property is not yours to use selfishly. Property must serve you and others. Long before 1929 we were legislating against the selfish use of property; since then we have passed many laws to compel men to share. Now there is danger that generosity may be lost in enforced charity; to avoid that we must form the right attitudes and develop the strength to live by them.

None of these teachings is new, you say. No. The emphasis on responsibility rather than privilege is not new. Jesus put the emphasis there. We do forget, though, and we must evaluate our old learnings every now and then.

There is the question—aren't the schools teaching truths about property? The schools are teaching what educators think your child should know about property. Perhaps you are content with that. But you must realize that tax-paying homes and tax-spending schools know separate sections of the whole truth.

A teacher must get what he can from the public purse. Since he is not a creator of public wealth, he is not, as a rule, concerned with the sources of wealth. His section of the truth is this: he knows what society needs and his Utopia is a state where all needs are satisfied.

A tax payer knows that property comes of labor. A man must dig or plow or chop wood or feed machines to create homes and food and clothing and taxes. His personal obligations come first, his state obligations second. He knows the sources of wealth—that is his section of the whole truth.

The tax spender sees humanity in masses, property in lumps. The man who digs at the sources of wealth sees other men as individuals digging beside him; property is a thing he can touch and shape and stretch to its best uses.

The parent is wise who takes over his share of the teaching, not to counteract what the schools are teaching but to broaden it.

Bachelors' paradise

[*Continued from page 19*]

with one-inch Cherokee flagstone, would bring an exciting chuckle from Franklin. Its width and depth would easily accommodate the most exacting spouse, though there's not a chance of it. Plans for Milady, to be carried out by the first to take the matrimonial plunge, are for an addition of a large room 16 by 32 feet with a stone tower and its own fireplace.

But, let's begin at the beginning. It was an apartment in the city where Julian J. Barfield bravely rivaled pianoforte arrangements by Brahms against the blaring discordancy of next-door radios; where Anthony G. de Vaughn vainly fought dust and soot from canvas and easel; and where both young men came home from work protesting bondage and high rents that quickened their perennial desire for a place of their own. A place not too far from the city, yet out of it. They wanted a cottage constructed to their plans of what home for two young men with ideas and ideals should be like.

For quite a few months they traveled the highways and byways, driving and hiking. Finally they found an excellent location just twenty minutes' drive from the business section of town. Seven acres of rich Georgia soil in a wild wooded stretch, abundantly studded with sturdy young pines, hickory, cedar, oak, and a small grove of pecan trees, on the side of a hill and close by a cool and inviting spring. It was enough to send the delighted and enthused young prospectors scurrying for the owner. In a week's time the place was theirs at the attractive figure of $900.

From that moment they were either up in the clouds with their "Castle-in-Spain" or down to earth in road building. Though their backs ached and their legs cried out for rest, after many a hard day of widening a circuitous foot-path into a driveway about a sixteenth of a mile long from highway to site for the house, it was great fun and they enjoyed every minute of their *initial* road-building experience.

Rock for the driveway was obtained from a road job near by where some blasting was in progress. A darky hauled the rock in his wagon for sixty cents a load. Before laying the rock the boys laid a bed of stout branches at spaced intervals across the roadway to provide traction in wet weather. (A wise precaution this —for red clay roads).

Both Barfield and de Vaughn were in favor of architectural service, but since the whole ad-

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venture had to be accomplished as economically as possible, it was necessary to draw their own plans and just have the advisory architectural services of a close friend. Then, too, in this particular case, the planning and building was too much of a good thing just to sit by on the sidelines and play spectator. A large briar patch (it seemed almost put there for that purpose) marked the best location for the house. The site was on a ridge sloping down to the spring; the best location for the driveway was the narrow foot trail that led directly through the property.

After first making a cardboard model, a task they thoroughly enjoyed, several free days were spent on the property making sketches from every angle and elevation of all interior and exterior walls. They drew their own sketches for the fireplaces too—the large one in the living room, and a Norwegian fireplace for the bedroom. Their architectural friend, John Robert Dillon, of Atlanta, converted these to structural drawings.

The finished plans called for all the exterior walls to be of rock, cottage fashion; the interior walls of the living room were to be of knotty pine, six feet high, then a rock wall to a beam ceiling. All the other rooms, excepting the bathroom, were to be walled with paneled knotty pine. The cottage was to be L-shaped, making at the side a neat little patio. (This patio is to be walled in on three sides when the matrimonial addition should become a reality.)

With plans completed finances entered the picture in a big way. Approximate costs figured from the plans revealed that resources were not enough to complete the cottage. It was decided that the living room part of the house should be built first, and that this could be used as a week-end cabin until funds were obtained for the rest of the cottage. (Conservative Mr. Franklin would have approved of this.) Left for later building would be a combination dining room and kitchen, bathroom, a large closet in the small hallway opposite the bath, and a large airy bedroom to have five windows and an extra door leading to the patio. (In time this door will lead to the addition that is planned.) Throughout, the plans were for small casement windows with wide wood sills. Wood was to be used as an economy measure, but the sills must be wide, as the windows would have to open in instead of out to prevent warping. Had they opened out it would be necessary to use metal. This idea has proved economical and very satisfactory. The wide sills, more than twice ordinary size, efficiently prevent rain from seeping in, which is the major objection to casement windows that open inward.

The boys had enough cash on hand to complete the first unit, and work was carried on without delay. In exactly six weeks the (living room) week-end cabin was completed. All water was carried from the spring about 150 yards down the hill. Rock for the interior and exterior walls, the stone flooring, the fireplace, chimney, etc. was obtained from all over the county, and near-by counties. More than twenty-five wagon loads, enough to complete the entire cottage, were obtained. Some was local vari-colored fieldstone, some of the loads came from Tate, Georgia, site of Georgia's famous marble quarries, other pieces came from the side of Stone Mountain. A fair representation of the state's geological structure is contained in the walls, floor, in the rock walled and terraced flower garden, and in the footpaths that were built around the first unit of the cottage. The cost of this unit was $1,600, and when it was finished, though their exchequer resembled the well-known pancake, both young men had the enjoyment of that incomparable thrill that comes from owning one's own home for the first time. Then and there they named the house "Briar Patch House," in honor of Nature's natural marker for the site. Then they set to work furnishing the week-end cabin keeping in mind that this was not to be just a week-end affair but a permanent part of their all-year-'round residence. Piece by piece they moved things from their city apartment to their one-room living room house in the country. The first things to be moved were Barfield's piano, and de Vaughn's paints, canvases, and easels.

The stone wall of this unit is 8 feet, 9 inches high and is a solid 16 inches thick. The living room floor, 32 by 16 feet, is made of Cherokee flagstone and cost approximately $60, hauled and laid. The cost of the walls for this room (the stone was free) involved just the hauling and setting charges which amounted to about $600. The wood used on the outside of the unit (the same is used on the rest of the cottage) is Georgia Pine covered with a mixture of creosote and linseed oil. The living room ceiling is interesting. It has four 6 by 6 beams and in the center is a 2 by 10 pine brace. This brace in addition to being decorative was really put there to break up piano echoes. The roof of the living room and the rest of the cottage is built for a slate addition. At present it has a layer of tar paper insulation and single composition shingles.

At the north end of the living room is a charming balcony, 16 by 10 feet, with a wrought-iron

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rail facing across the front. This is used as a studio (it gets the north light) for de Vaughn, and when needed, it also serves as a guest room. Twenty-four steps from the living room lead to this secluded retreat and instead of a balustrade the open side, halfway up, is guarded by a stair rail of bookshelves. In the center of the balcony an antique glass wick lamp hangs from the ceiling. Similar lamps, which are of the Victorian era, hang from the beamed ceiling in other parts of the living room. These are the type lamps that you pull down to light and release automatically to their regular position.

Other furnishings in the balcony-studio-guest-room include an old Tennessee cherry-wood chest of drawers, picked up at a bargain in a second-hand store, which the boys use for storing bedding, a couch which can be opened to double bed size, and de Vaughn's painting materials. In the center of the living room a rich oblong oak table with two massive oak benches lined on either side invoke an image of plumed and armored knights with their regally gowned ladies taking supper at its festive board. The oak benches are homemade. Other homemade items in the living room are an oak footstool, a fruit bowl, a three-legged dough bowl, and the double-sided wall and balustrade bookcases. Music and paint brush are put aside at frequent intervals for saw and hammer when the boys get an idea for some homemade article that will add charm and convenience to their home.

On the wall by the side of Mr. Barfield's piano, in the living room, hangs a sheepskin page from an old monk's music book which Mr. Barfield picked up in France. A preservative was painted over the parchment and spindle ends attached so that it could be suspended by a cord. The two doors of the living room unit lead to the side of the house and to the patio. They are fitted with ornamental strap hinges which the boys designed and had made at the local blacksmith shop.

The windows of the living room, and all other rooms in the cottage, are fitted with new type copper tension screens without frames to give full vision. This type screen can be disengaged and rolled up when not in use. Burglar bars also made by the local smithy, ⅜ of an inch thick, are outside all windows and are welded into channel irons. (In addition to their distinctive appearance they further reduction of insurance rates.) All the windows are 36 inches high and vary in size from 24 inches to 60 inches wide.

One room, though a large one, is not much living space for two young men even for week ends. Thoroughly satisfied with the first unit, the satisfaction only intensified their desire to complete the rest of the house as soon as possible. Their Saturday-to-Monday-morning occupancy was a welcome relief from apartment life but it made the other five days assume gargantuan proportions in comparison. Only finances held up full-time residence at "Briar Patch House." During the many week ends before further construction could be ordered attention was given to beautifying the grounds around the cabin. Dwarf English boxwood was planted around the terrace that faced the front of the house. Sweet alyssum was placed on the low terrace and ivy on the upper portion of the rock walled terrace. Cornflowers were planted east of the living-room-cabin along with geraniums, lantana, and wandering jew. Along the flagstone walks and the house they planted red verbena. These rock paths around the house extend for about 130 feet; the cost of constructing them was $10.50. Six dollars and a half was spent for hauling the stone and $4 for the setting of it.

There was so much to do and only week ends in which to do it. A friend had advised them to try and get a building loan but efforts to obtain such a loan from the Federal Housing Administration failed because the property was too far out in the country. Undaunted by this set-back, further investigation was made and it was found that they could get a $2,000 modernization loan under FHA to be repaid over a five-year period. This was a boon that even

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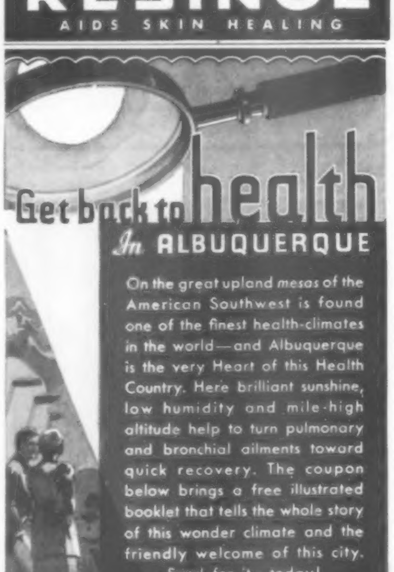

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Mr. Franklin would not have frowned upon. The Barfield and de Vaughn spirits took on a very rosy hue. With this financial help work started at once on the remaining section of the house—the bottom part of the L. Located farther down the hill (this was in mind when the site was picked) less excavation was needed for this part of the house and for the basement, 21 by 16 feet, which was to be located under the kitchen and bathroom. Practically no excavation was needed for the garage, 18 by 16 feet, under the bedroom.

Both the garage and basement have cement floors and concrete walls. A water pressure pump is located in the garage and an electric water heater is in the basement. The automatic water pump in the garage is connected to an artesian well in the patio, and constant pressure is maintained. An automatic hot water heater which operates electrically was installed.

Hardly any excavation will be needed for a servant's quarters, with lavatory and shower, which is to be constructed under the proposed "Franklin" addition. (Since this article was written the boys have decided to call the proposed matrimonial addition by that name.) Plans for this addition call for a high-pitched roof (this will match the first unit roof), paneled wood walls, and a fireplace. The room would be a sort of studio-bedroom combination. The piano (perhaps) would go into this room in a corner enlarged by the stone tower—according to plans. When constructed this addition will entirely close the patio on three sides. At present it is closed in on two sides and one fifth of one side.

The new addition which includes dining room and kitchen combination, bath, bedroom, basement, and garage, cost approximately $2,500 and was constructed in exactly ten weeks. The cost of setting and hauling the stone for the new section figured approximately $650. The ceiling in the combination kitchen and dining room is in flat style with 4 by 4 beams. One of the most interesting features of this room is the floor. It is an inlaid patchwood floor and was a gift to the young men from a friend who is an expert in this type of work. The floor is inlaid with ¾-inch pieces of India teakwood, walnut, mission oak, golden oak, and dark oak in a random pattern that fascinates the eye. In one corner of this room is an old cherry-wood cupboard and alongside is a drop-leaf table of cherry wood. Both are antiques that the boys found in southern Tennessee. They removed many old coats of paint from both pieces and then shellacked the natural wood. The pieces are older than 125 years.

The bathroom is opposite a large roomy closet in the small hall that leads from the dining room to a bedroom. Walls in the bathroom are done in sand-colored dull tile to regulation height, then grooved pine which is finished with spar varnish. The fixtures are a deep blue. The medicine chest and linen chest which are of maple were homemade. Beams extend through the bathroom ceiling as in the other rooms.

The first thing that strikes the eye in the bedroom, which has two 8 by 8 ceiling beams, is the Norwegian fireplace. It is built into the wall about 4 feet up from the floor and is just large enough to hold a small coal grate. Two cupboard-style doors may close it from sight if desired, though it is the kind of fireplace that no one would wish to shut from view. For those cool mornings in late spring and early fall when the regular heating system is not being used, this type of fireplace is a delight. A Dutch cupboard, a Governor Bradford chair, a studio couch which opens to twin beds, a chest of drawers, and two old maps from New Orleans made in England (1807) that are hand colored, and framed separately for each hemisphere, hang on either side of the beds and add to the charm of this five-windowed bedroom of mannish style, simplicity, and complete comfort.

Double sashes are hung in the bedroom so that corduroy drapries and Venetian blinds are used. A wall bookshelf in this room has a portable magazine rack underneath that looks like a permanent part of the stationary shelf, both items are homemade. The bedroom floor is of four-inch pine board plugged with oak pegs.

The entire house is heated by the Electromode system. In fact it was the first house in this section of the country to have this type of installation. There are separate heating units in each room of the house. These units are built into the walls just a few inches from the floor and look like built-in loud speakers. Cool air is circulated by them in summer and hot air in winter according to the temperature desired. Current used for this type of heating is four kilowatts and 220 volts. The system has been found to be very efficient and averaged a cost of $11 per month for the heating season which was less than coal would have cost. Mineral wool insulation is used in the sides of the house, walls, and roof of the new addition. This has been found to be of great value in retaining heat in winter and excluding heat in summer. The living room does not have this

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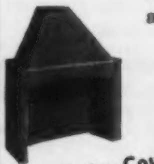

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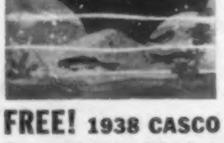

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insulation due to the large fireplace which aids the heating system when needed, or is just used alone according to the weather.

Among the lovely things in the living room which were bought by the boys in various parts of the country and abroad are brass candlesticks from an old Southern home, a small black candleholder from an old ship anchored off Wilmington, North Carolina, old silver bellows from Caledonia Market in London, and toasting forks from Scotland. Also a small collection of new and old Staffordshire Toby jars, some Wedgwood china (all new), several Jasperware pitchers, Queensware plates, and a coffee set in black Bassault.

The boys are especially proud of their collection of early American pressed glass which they picked up for the most part in junk shops. Two old spinning chairs, once owned by Mr. Barfield's great grandparents, now adorn the living room. Several old churn jars that were family pieces are now used as wastebaskets. Two old Bennington teapots make lovely and lively flowerpots for the living- and dining-room tables. A china dinner set which has a scene of rural England in blue on each course reposes in the delightful cherry-wood cupboard. A set of eighteen sandwich plates are reproductions of early French painted plates.

A picturesque well in the patio was trucked from an old farmhouse and relined by the boys. The well is lined all the way down with 24-inch tile. It was necessary to dig 35 feet before they tapped the clear cold water that supplies the spring. Charming old Dutch doors open out from the patio which has a 3-foot rock wall around it. In the courtyard petunias, coleus, and sedums are planted. Two millstones, one in the center of the patio, the other in the terraced wall of the flower garden were found in south Georgia where they had been under water for thirty years or more since an old mill dam broke. In a corner of the courtyard a young hickory tree stands guard.

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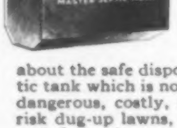

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The garage which is 16 by 18 feet has a stone foundation. The ceiling is of sheet rock with mineral insulation wool. The doors are of the batten type stained with creosote and linseed oil. Automatic fire extinguishers are located here. They fall if a fire starts and release a gas to extinguish it—very desirable equipment for a country house.

In addition to collecting antiques, beautifying and improving their home, painting, and music the boys have a hobby. They have a homemade potter's wheel and an electric kiln in the basement where they are experimenting with the red and yellow clay on the place for pottery making. It seems that they must have read that adage of "big oaks from little acorns grow," too. But maybe not, for in one corner of the balcony library we spied a copy of "Poor Richard's" quotations, and glancing at it surreptitiously we noticed that it had been thumbed but little; besides the page containing the quotation of building a house before a spouse wasn't even cut.

Design for a view

[*Continued from page 15*]

interestingly broken, is merely the result and expression of a raised ceiling in the living room. Flush boarding with a deep V-joint every sixteen inches above the first-floor window heads and brick below were thought of as being the exterior finish.

The unpretentious entrance is emphasized by the deep shadow of the protective overhang and repetition of the roof color on the door. Vertical boards form a background to a built-in flower box where brightly hued flowers may blossom in summer and evergreens may be planted for winter.

Access from a centrally placed entrance hall is obtained to the living room and well-lighted service hall. Opening off the small service hall is a coat closet, laundry room, lavatory, rear entrance, maid's room, and kitchen. No basement is provided in this house. By dropping the floor about two feet in the laundry room, usable space is obtained in a section of the garage wing.

The kitchen which faces the quietness of the garden, is one of those U-type plans plus a dining alcove with a corner window. This alcove is peculiar in that it is separated from the kitchen by a low railing or a narrow counter. It becomes a handy set-up for the various chores of homemaking and for parties which have the habit of ending up in the kitchen.

Numerous provisions have been made in planning the living room for entertaining and flexibility of furniture groupings. The raised section of the living room helps to define the dining section. A large expanse of glass with steel sash takes advantage of the view. The easy service to the porch should suggest many pleasant meals in the open.

A glass brick panel on one end of the porch serves the two-fold function of windbreak and screen for privacy. Approximately two thirds of the porch is enclosed. The open portion connects with the garden.

Both the first- and second-floor halls are well lighted by a large window on the landing. From this point a convenient access to the garage is gained.

It will be noticed that the bedrooms have adequate closet space and light. The owner's bedroom contains an interesting departure in that there is a recessed section for the beds which should lend itself to a variety of decorative treatments. Both the owner's room and one of the smaller bedrooms open on the balcony.

If more formal dining facilities are desired, it would be a simple matter to place the kitchen in the section now taken by the maid's room and the present kitchen and alcove converted into a dining room. A small basement could be provided and the maid's room placed in the space now occupied by the laundry.

The cost to build this house would be $9,800 at thirty-one cents per cubic foot. This seems to be about the average unit cost for a house of this type.

A Swiss chalet in the hills of Southern Indiana

[*Continued from page 23*]

border of some picturesque plateau, we have felt the same sense of satisfied art as in viewing a Grecian temple standing on some isolated promontory — not perhaps satisfaction of quite the same order or depth, but due to the same cause, the complete harmony between the work of nature and that of man. Its whole construction expresses solidity, well-being, and durability; its proportions exhibit entire accord between structure and function. One cannot doubt, however, that the wonderful scenery of these mountains created the love for the beautiful which unconsciously developed a style of decoration and form of construction in keeping with the character of the people. This may explain why there is about the Swiss chalet a rugged, honest picturesqueness, a simple candid strength that is seldom found in any other type of home.

The early chalets were veritable fortresses in wood somewhat after the fashion of the log cabin so familiar to Americans. Their roofs, which were allowed to make vast projections, were often protected against the lifting power of mountain gales by heavy, rough stones placed on top of them. From this original "Blockhaus" the chalet developed into an elaborate system of dovetailing and fitting together of heavy planks and of framework making possible practically nailless construction.

The chalet today is to be found scattered here and there all over the globe. Its motive is of such elemental significance and character as to make its worth and desirability recognized in any zone of the globe. The characteristics are perhaps too well known to need mentioning — the extremely wide overhang of the flat, pitched, two-plane roof, the frequent presence of a balcony in the gable ends, sawed-out eave boards, and the use of cut openings between adjacent boards in balcony railings, stairwalls, etc., as a means of decoration. The chalet usually rests on a stone foundation in accordance with the necessity or taste of the owner. All or part of the main story wall may be constructed of masonry. Ceilings are usually low and windows comparatively small, plentiful, and hung as casements. The timber used is generally in heavy planks, 3 to 6 inches thick, carefully framed and notched together with part of it projecting. These projections form brackets, consoles, pilasters, braces, etc., all of which are sometimes beautifully carved and decorated. Exterior woodwork is never painted except for decoration, but treated with linseed oil and stained and waxed for interior treatment. Therefore the outside walls usually show a rich, natural, brownish red as only Old Sol can produce it. The deep shadows of the projecting roof, where the natural color of the wood is best protected, contrast with the more weather-beaten parts of the house where we find various shades of tan and gray.

Small wonder that the chalet has given inspiration for many a week-end and country home which nestles so comfortably into its steep hillside. The chalet doesn't need terracing of hillsides in order to create an artificial plateau upon which to build, because it coöperates with nature in a very harmonious way.

The chalet described in this article was planned and designed after a careful study had been made of Swiss, Tyrolean, and Bavarian chalets. A chalet of the Bavarian and Tyrolean type was selected as the so-called *Eiszapfen* or icicles on the eaveboards denote. In order to keep building costs down to a minimum, the

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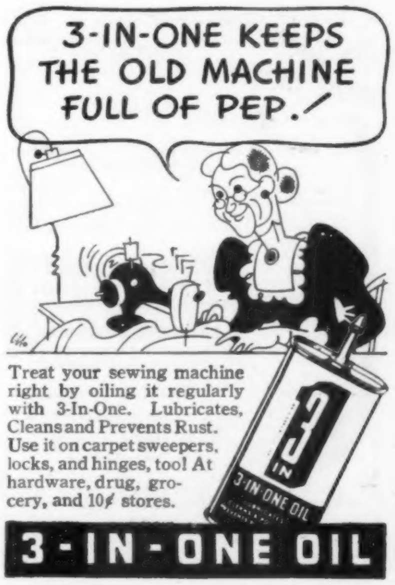
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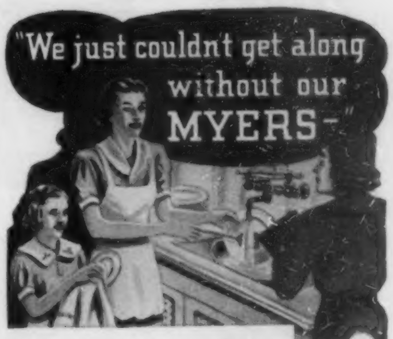
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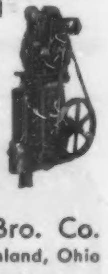

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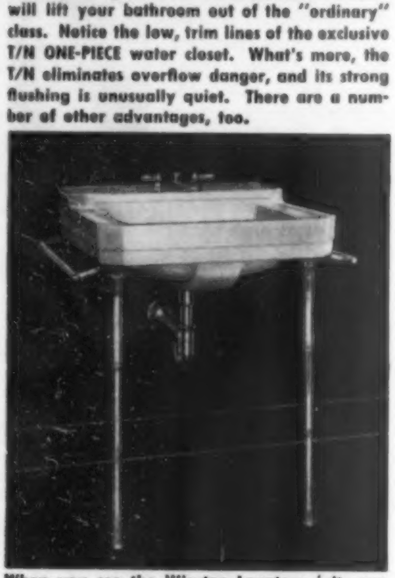

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time-proved American balloon-frame type of wooden frame construction was applied. In order to adhere as closely as possible to the traditional heavy plank construction for the outer walls, a siding of the old-fashioned drop-siding type made of California redwood was chosen. Since economy was the keynote, the 2 by 4 foot studs were kept 2 feet on centers with plenty of bracing applied in order to assure a rigid and stable frame construction. A substantial saving was achieved by omitting sheathing and applying the siding directly to the studding with a good grade of building paper taking the place of the sheathing. The interior was paneled either with ship-lap random or tongue-and-groove flooring. Rockwool in between the studs gave the chalet the necessary insulation which is so essential nowadays for a home claiming to be comfortable.

Coming to the floor plans, we enter the 18 by 26-foot living room through two entrances with the 4-foot fireplace as the center of attraction. The fireplace was designed to resemble as much as possible the proverbial *Kachelofen* which is usually found in the Swiss chalet. A so-called Dutch door leads to the 8 by 12 foot kitchen which has a little service porch 4 by 8 feet. The stairway to the second floor, consisting of two bedrooms, leads also directly to the balcony. Consideration was given to the door arrangement which makes it possible to assure privacy to both bedrooms by using the balcony as a passageway. The 4-foot balcony which has a recess of another 3 feet, is spacious enough to enjoy the view in spite of a driving rain and has the advantage of free circulation of air in the rooms without closing the windows. The bedroom next to the stairway has the benefit of the fireplace flue going through it. Here, too, the chimney flue was made to resemble the *Kachelofen*, and a bench around it helps in the enjoyment of its warmth.

Since a chalet does not require any painting, as mentioned before, its upkeep is very economical because it has to be oiled with linseed only every few years.

And now a word of advice for those who plan to build a Swiss chalet. Don't attempt to build a so-called American adaptation of the Swiss chalet. Try to keep this type of building as pure as possible. The chalet, however, is capable of a great variety of treatment without radical departure from the general character, thereby making it suitable for a home for any need and purpose. A perfect example is shown in the pictures of the Swiss chalet built on a hill site overlooking the Ohio River in southern Indiana. While the chalet was originally planned for a week-end home, its sound construction has made it usable throughout the year. From the stone terrace one may view the farm lands and valley of the Ohio, while off in the distance the wooded knobs suggest the slopes of the Swiss mountains.

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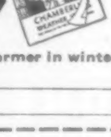

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TREE CARE

[*See article on page 31*]

Enlarging on the suggestions in Mr. Fenska's article on page 31, a new book by Millard F. Blair entitled "Practical Tree Surgery" (Christopher Publishing House, Boston, $4) provides a helpful source of information for tree lovers who want to go more deeply into the subject. Although obviously reflecting the author's experience on the Pacific Coast, which makes it of particular value to California readers, the volume is comprehensive in dealing with all phases of tree treatment and the principles that underlie the methods of representative arborists the country over. As one of its aims is to be helpful in warning the tree owner about pseudo tree surgeons or quack tree doctors, it lines up with the tree expert licensing statutes of Connecticut and Louisiana, the National and Western Shade Tree Conferences, and other agencies that are steadily raising the standards of tree information and tree service. The first 200 pages deal with the principal tree species and their enemies (namely insects and diseases), and their control. (Strangely enough, the Japanese beetle seems to have been ignored.) The remaining 100 pages take up tree growth and functions, trimming, bracing, cavity work, tree feeding, tree moving, and such details of tree work as ropes and knots, and propagation methods.—E. L. D. S.

A couch and its cover

[*Continued from page 34*]

three or more compartments to prevent the filling from slipping and bunching. How many times have you sat on a cushion that felt matted? And, of course, you know the woman who is forever fluffing up the cushions.

Nor is the cover itself to be ignored. Naturally, the fabric should be well cut, the pattern skillfully matched. The fabrics on the outside and the inside of the back and arms should be tacked firmly to the frame and then hand-sewed together. This is what prevents ripping and fraying.

So, the next time that you are buying upholstered furniture, think of these things. They will explain to you why good furniture costs a little more. And, at least, you won't be gambling.

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Box 604 *Established 1854* Painesville, Ohio

Streamline your flower show

[*Continued from page 40*]

9. Exhibitors in artistic arrangement classes shall furnish their own containers. Containers furnished by the club for entries in cultural classes.

After the rules, the scale of points for judging should be listed. We use the following:

ARTISTIC ARRANGEMENT CLASSES

Color harmony	25
Arrangement	25
Quality of bloom	20
Relation to receptacle	15
Distinctiveness	15
	100

CULTURAL CLASSES

Color	25
Form	25
Size	10
Foliage	10
Stem	10
Condition	20
	100

Our schedule is usually divided evenly between cultural and artistic classes. The premium list must state specifically the entries that are to be labeled. It should be already understood that when the schedule calls for "three stalks" of a flower, it means *three*, and that entries with two or five or six will be disqualified.

The premium list should give definite instructions about size in artistic arrangement classes. For example: "An arrangement of phlox, more than two feet, but not more than three feet high"; or, "Bowl of spring flowers for a desk—the whole arrangement not to exceed twelve inches in height."

Distinction should be made between amateur, professional, and commercial gardeners and the grower. Have a separate division in your show for each. The amateur does not sell produce for profit, nor employ a gardener. The professional is paid for his or her services in connection with flower-growing. The commercial gardener sells produce for gain. The grower is the fortunate (or is she?) gardener who employs professional help.

Some of the classes listed in our schedules in the past that have brought forth entries lovely beyond forgetting have been: a bride's bouquet; white flowers in a white container; a cut flower arrangement for an inside window sill; a child's breakfast tray that had to be amusing; the kind of arrangement that might have adorned our grandmothers' tables . . . but the list grows too fast, so I will stop there.

Spreading the news and staging the show

The success of the show depends to a great extent upon spreading the news of it. A good publicity chairman will run her first newspaper story three weeks before the date of the event.

Until 1937, we held our annual exhibition in the public library, and for a few days before *the* day, beautiful flower arrangements were placed in the portico as a reminder of what was coming.

Last year an ingenious publicity chairman used real flowers on the posters instead of the colored illustrations we formerly used to paste on the cardboard. Adhesive tape attached a test tube firmly to the back of the poster, and through a slit three zinnias craned their necks to see the world. The flowers had to be changed every two days, and it wasn't an easy task, but the novelty was most effective in drawing the eye toward the printed message.

I consider the staging committee the most important group of all. It is this committee that plans and executes the new feature of the show. In our 1936 show that special thing was a pool in a setting of cedars, balsams, and birch trees, where waterlilies floated lazily and ferns were pleasantly at home. (Who was there to destroy the lovely illusion by reminding onlookers that the bit of greensward came from an undertaker's and the gleaming pool was once a kitchen sink!)

The only caution is not to put too much expense or work into the feature lest it destroy the end for which it was created. I'm recalling now the fate of a flower show in another New England town, where a wealthy summer resident had been chairman of the staging committee for three years. She used to transform an ugly gymnasium into a flower paradise, even though the expense account rose dizzily to three figures. However, it was she, not the garden club, who wrote the checks. Her greatest triumph was the scene created with an ancient water wheel and as honest-to-goodness a waterfall as you'd find in any Vermont trout stream. But listen to the moral: When the dear lady begged off after three years of superabundant service, no one, absolutely no one, would take her job. The general notion was that her shoes couldn't be filled by an ordinary mortal. No one would take the general chairmanship, either—and there have been no flower shows there since.

Let the keynote of all small shows be simplicity. Use evergreens to fill in the gaps, or large arrangements that are not entered for competition. Urge your club members to try a hand at shadow

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And while away the hours.

A patch can be a paradise

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boxes. One shadow box gem was a country road with its wooden bridge and rock-strung river bed. There is always some dark corner that a shadow box will glorify.

I have always been pessimistic about using a gymnasium for a flower show. They're such bleak places, and I imagined that one couldn't see the flowers for the great bare walls. But this past summer a general chairman with vision changed the setting of our annual exhibition from the library to the gymnasium. We never had a lovelier show!

When you entered, you saw at the far end a walled garden with brick steps leading to it. Hemlocks and birches were growing (or so it seemed) within the wall, and through them you caught glimpses of a colonnade of glistening white pillars (actually furnace pipes glorified). Wide tables extending the entire length of the floor space, one on each side, were weighed down with a dazzling array of the fruits of our little section of the earth. The tables were neatly covered with burlap which extended to the floor like an apron.

A new feature of our 1937 show, besides vegetable classes for adults, was the children's exhibition placed in the balconies. Scout leaders coöperated splendidly and the venture was a distinct success. First prize for artistic arrangement of wildflowers in the junior division was taken by a four-year-old.

It's a nice custom for the general chairman to hold a tea in her home or garden a few weeks before the show and invite the whole committee. Everything can be thrashed out over the tea cups and each worker instructed as to her particular share of the work. The hours required from each member of the staging committee will depend on the size of the show. If it is small, and if someone brings along a six-foot son or two, four hours the evening before will be ample time in which to arrange the floor plan.

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A few years ago we had a local carpenter build a set of miniature football bleachers; they are unexcelled for displaying cultural classes. Roofing paper, dark as the good earth itself after a rain, was spread over the long oak tables when our shows were held in the library, so we never had to worry about water stains.

We have a dozen (and need five dozen more) graceful arched niches for displaying to best advantage some classes in artistic arrangement. We used to take full possession of the wide window sills and mantels at the library. In reserve there (and more recently in the gymnasium) stood the faithful card tables.

If your show comes in delphinium season, try displaying those flowers against a black vevlet draping. We've tried it and it's so lovely words cannot describe it adequately.

In the cultural display classes, our club insists that exhibitors use plain glass bottles, never milk bottles or vases of their own choosing. Dozens of jars and bottles (they once held olives, mayonnaise, and jam) have been collected by the club; on the morning of the show they are filled with water and placed in the vestibule. We like the uniform plainness of such containers and their subservience to the glory of the flowers. Also exhibitors using them are on a more equal footing.

When the day arrives

The day of the exhibition dawns and the entry committee has its inning. The members should take care to wind their alarm clocks the night before, and be at the scene of the flower show when the key is turned in the lock. Of course, they all dropped in the evening before, long enough to become familiar with the lay of the land, and to note from the large placards set in place by the staging committee the location of all the classes. If the chairman of the entry committee decides to assign her lieutenants to special locations, she must impress upon each the importance of knowing that particular section thoroughly. That one section of the floor plan ought to be as familiar to that particular worker as her own living room.

One committee member sees to it that there is plenty of fresh water for the glass jars that will hold the cultural displays. The others take the entries as they leave the secretaries' desk (after being fully recorded) and carry them to the proper sections. It is only fair to allow those exhibiting in the artistic arrangement classes to accompany their "brain children" into the sections reserved for such entries. I've never yet seen a lovely arrangement that wasn't just a little flustered and in

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need of a caressing touch after coming down to the show in the automobile and going through the "customs."

By the "customs" I mean, of course, the process that goes on at the secretaries' desk. We have always had two secretaries at our flower shows, one of whom used to take charge of entry blanks until we decided that the practice wasn't worth while, so few bothered to fill them out. If your club members can be prevailed upon to jot down the entries they plan to make, make use of the blanks. If they work, there is nothing more helpful in preparing for a show because the committees working on the floor plan have an approximate idea of the number of exhibits in each class long before the day of the show.

A metropolitan newspaper sends to garden clubs, free for the asking, a certain type of entry blank, entry card, and entry label:

A desk for the secretaries is placed near the entrance. One of them writes down the entry in a notebook for permanent record, while the other fills out the entry card. At our first show the secretaries recorded the entries in a ten-cent notebook, index tabs for all classes on the premium list being used to simplify and speed up the process of locating them.

Then—and now

Years ago you might have overheard a dialogue like this:

Mrs. John Smith: "I have some pansies to exhibit. The premium list called for seven, but mine were all so beautiful that I couldn't decide on seven, so I put in twelve. I don't think it makes any difference. No, I haven't the slightest idea what class pansies go in because I have lost my premium list."

Madam Secretary No. 1: "Well . . . I suppose it will be all right to enter twelve. Rules haven't amounted to much this morning. There's been such confusion! . . . Mabel, have you *any* idea what class pansies are in? Oh, here they are. Class 9. Your entry number is four. . . . (An aside to another over-eager exhibitor: Dora, you'll have to wait until I finish with these pansies. I'll take your sweet williams next.) . . . Mrs. Smith. Oh, Mrs. Smith! You went off without your entry card. . . . Yes, of course that clip has to be there; otherwise the judges would see your name. Oh, tie the string around the neck of the container . . . Dora, bring on your sweet williams!"

Since we've streamlined the show (and ourselves, too) the following is a typical dialogue:

Mrs. John Smith: "Good morning. Class 18, calling for named varieties of lilacs. The number is five, exactly as called for. The varieties are Katherine Havemeyer, President Grevy, Charles X, Ludwig Spaeth, and Miss Ellen Willmott. If you wish, I'll write the label cards and attach them while you are making the entry."

Madam Secretary No. 1 runs her finger down the index tabs to Class 18, flips open her record book and repeats (as she writes) to Madam Secretary No. 2: "Class 18, entry 6, Mrs. John Smith."

Madam Secretary No. 2: "Here's your entry card, Mrs. Smith. My, but they're beautiful! They look like prize winners to me."

Those last two sentences prove, do they not, that we haven't taken all the joy out of life with our streamline precision? Often I've overheard a secretary thus take time to send Mrs. Smith on her way rejoicing.

A word about judging

Have accredited judges, and let them be daughter, aunt, or thirty-second cousin to *nobody in the club*. The Flower Show Committee of your State Federation of Garden Clubs will supply you with names of accredited judges.

It is the duty of the clerk to accompany the judges on their rounds, to paste the stickers (blue for first prize, red for second, yellow for third, green for honorable mention, and gold for special) on the entry cards, and to remove the clips and unfold the cards so that every exhibitor's name stands revealed. Even the general chairman leaves the building while the judging is being done.

Once we asked our judges to dictate to the clerk little notes of commendation or advice about exhibits. It was helpful, except in a few cases where the suggestions seemed unnecessarily harsh. But, however kind the criticism, human nature wilts under it faster than mistreated poppies.

Be good to your judges when their task is done. Whisk them off to a delicious luncheon in the most restful setting you can devise; perhaps your own dining room or terrace garden. Between soup and demi-tasse you'll pick up a good bit of interesting flower lore from these talented women.

It is safe to say that all flower lovers are now familiar with the abc's of flower arrangement. Strive most of all for distinction, which is as impossible a word to define as "charm." I know one exhibitor who always arranges her flowers the afternoon before the show, when she has plenty of uninterrupted leisure to devote to it. Most of us, however, find it better to keep the flowers (except calendulas, ageratum, and mignonette) in our cool cellars overnight and rise early to make our arrangements. Be sure to carry "spares" to the show, just in case a zinnia or what-have-you breaks its neck

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in the mad rush to get there.

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(OR CO-CHAIRMAN)

She (or they) should be congenial, dependable, willing to work hard, and, best of all, a graduate *cum laude* from the chairmanship of the staging committee.

STAGING COMMITTEE

Chairman should be artistic, but not temperamental, with a reputation for doing a job well. Birds of a feather for her committee workers.

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This is, to borrow a campus slang term, the "pipe" job of the show. Why not name officers of the club? That ought to satisfy everybody, for they work hard enough the rest of the year.

JUDGING COMMITTEE (OPTIONAL)

Chairman should be a good hostess, make luncheon arrangements for the judges and invite them to cover the show. For a small show, let the general chairman handle it.

SCHEDULE COMMITTEE (OPTIONAL)

Must consist of real gardeners clever enough to bring spice and variety to the schedule without "copy-catting" some other club's premium list. The general chairman can handle this, too, for a small show.

PUBLICITY COMMITTEE

Chairman should have a "drag" with the city editor and some experience in writing news notes. Include some clever poster-makers on the committee.

ENTRY COMMITTEE

Calls for patient, affable workers, but no unusual talent. For a small show they might serve as the clean-up corps, too.

SECRETARIES (TWO)

They should be methodical and hard to fluster; preferably two ex-school ma'ams or real secretaries with executive experience.

CLERK

Must be a non-exhibitor, and not inclined to carry all over town comments the judges may let slip in ungarded moments.

CLEAN-UP CORPS (OPTIONAL)

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Your shade trees

[*Continued from page 31*]

This promotes the flow of sap and helps the callus growth to cover the injured part with new bark in the shortest possible time.

The only purpose for which a tree paint or wound dressing is applied to the exposed wood surface of a tree is to arrest or prevent decay. It does not hasten healing or stimulate callus growth. One of the most satisfactory wound dressings now available can be made by stirring three or four pounds of dry Bordeaux mixture (a fungicide) into a gallon of raw linseed oil. Where the blue-green color of this mixture is objectionable, some mineral black and a trace of ferrous sulfate and dry lime-sulfur (another fungicide) may be added. This will produce a black color.

The paint should not be applied too thickly, otherwise blistering or flaking of the surface may result. A little should first be thoroughly brushed into the wood, then followed by another coating. It will be necessary to repaint wounds with this mixture about once a year in order to disinfect any season checks or cracks that may appear in the wood.

In the case of a cavity requiring a filler to take the place of decayed wood, the first question is: does the physical condition of the tree justify the time and cost of a permanent job? If not, the wound should be cleaned out, shaped up for proper healing and drainage, and given an application of a wound dressing to retard further decay. In time, however, such an open cavity will develop season checks and, notwithstanding repeated applications of tree paint, decay will eventually appear beneath it. This is, therefore, at best only a temporary treatment.

If the cavity is not so serious and the tree is still in a thrifty condition, a permanent filling may be justified, especially if the superficial decay is caused by a so-called "wound fungus." All that is necessary is to fill the cavity and seal the wound with a suitable material so that the air cannot get at the wood surface. This stops further decay and callus growth will eventually cover the area with new bark.

Cabling and bracing. The proper installation of cables in the branches of structurally weak or defective trees, or the reinforcement of weak or partly split crotches with wood screws (threaded steel rods) has saved many a fine shade tree from damage by storm or ice. Such reinforcements must, however, be made in accordance with the principles of mechanics and take into consideration the future growth of the tree. The most common mistake is installing cables too low in the crown of the tree. They should be placed somewhere in the middle third of the fork to be reinforced, the exact position depending upon the conditions, and as inconspicuously as possible. The most satisfactory results have been obtained by the use of galvanized steel cables, one quarter or three eighths of an inch in diameter, woven into eye-bolts inserted into the supported and supporting limbs.

Lightning protection. This is wholly a preventive measure, as shade trees with properly installed lightning rods (actually cables) are rarely if ever struck by lightning; also if they extend well above near-by buildings, these share the protection afforded. The method of installation, which calls for an expert, depends on the shape of the crown and method of branching of the tree, and other factors.

Frost cracks. These occur in trees as long, vertical, open splits along the main trunk as the result of quick changes in atmospheric temperatures during the winter months. They remain open as long as the cold weather lasts and almost close up when warm days appear. During the spring and summer a callus growth forms over the opening, but this may break open again the following winter. After several years, this process of alternate opening and closing tends to produce a "lip-growth" along the crack.

There is nothing that can be done to prevent frost cracks. Furthermore, once they have occurred, little can be done to remedy the injury. Some trees, like Norway maple, horsechestnut, and black walnut, are more subject to them than other species. Another type of winter injury manifests itself usually through shriveled buds and injury to the cambium tissue. Eventually the bark cracks and sloughs off. There is no remedy for this except to prune out the dead wood and paint the resulting scars with a suitable wound dressing.

Girdling roots. These are sometimes a main source of shade tree trouble. Unless they are removed while small, a tree so affected will gradually commit suicide by strangulation. If they are discovered in time and carefully removed from the main root they encircle, little or no injury will result. One symptom of this trouble is the absence of a buttress root at the surface of the ground. Well-buttressed trunks are characteristic of trees in a thriving condition. In removing girdling roots, care must be taken not to injure the cambium layer of the large, normal roots that remain.

Borer injury. There are two ways of treating trees whose trunks are infested with borers. One is to dig out the grubs and apply a wound dressing over the resulting scars. The other is either to insert a flexible wire and destroy the borer, or to inject some poisonous material into the galleries and then plug the openings with putty or beeswax.

Slime-flux. This is a term applied to the exudation of a slimy ooze from a wound on a tree. It is due to the growth of certain fungi and bacteria in escaping sap which ferments with an unpleasant odor which suggests bad beer but which attracts hornets and other insects. The slime-flux not only irritates and retards new callus growth but slowly causes the death of the bark and wood adjacent to the wounded tissue.

To prevent its formation, a wound should be treated so it will heal as rapidly as possible. That is, it should be "traced" as already directed, with streamline sides and sharp points at the top and the bottom, and given a suitable wound dressing. A small hole should also be bored near the ground in the top into the heartwood to relieve the gas and water pressure in the tree until a callus growth has sealed up the wound through which the slime-flux issues. A half-inch pipe inserted two or three inches into the hole will aid in draining off excess sap beyond the trunk of the tree and help to prevent the development of slime-flux at that point during the curing process.

Pruning, to remove interfering, dead, diseased, or otherwise undesired branches, must be done in accordance with the laws of tree growth. If a branch is cut off flush with the one from which it grows, new callus growth will eventually cover the scar; a good wound dressing should be applied to keep out rot-producing fungi while the healing takes place. If the cut is made so as to leave a stub, decay is almost certain to start there; even if callus growth occurs, it is very slow at the end of a stub.

Deciduous trees should, in general, be pruned during the dormant season, that is, while the leaves are off. There are a few exceptions, such as sugar maple and yellow-wood, which, unless pruned while the foliage is still on the trees, are likely to suffer profuse "bleeding."

Filling in around trees. When the roots of a tree are buried to any considerable depth in the course of grading operations they cannot function normally. The excess fill deprives them of both air and moisture and this retards growth and weakens the tree. If the filling extends right up to the trunk, the bark is likely to disintegrate and decay, resulting in

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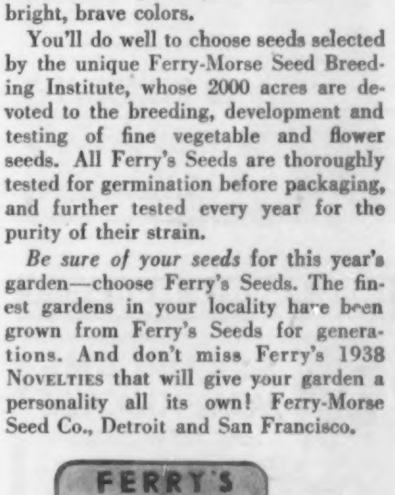

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the death of the tree. The amount of filling that may be done without injury depends upon the character of the soil, but it is surprisingly little. A foot of heavy clay soil will do as much damage as several feet of sand. If such grading must be done, a tree expert should be consulted regarding the installation of adequate ventilation.

Drought injury. The average shade tree along our city streets and highways suffer more from lack of soil moisture than from any other one factor. The proper place to apply water to a tree is out at the margin of the root system, about where the drip from the branches comes, not close around the trunk. Superficial sprinkling of the ground is of little value, since the roots of a tree are usually from one to two or three feet below the surface.

Feeding weak trees. One of the best ways to keep trees healthy and resistant to attacks, and also to restore vigor to trees which, for one reason or another, are not in a healthy condition, is to make available to the roots a good tree food or fertilizer. On lawns this can best be done by punching a series of holes in the ground with a crowbar, about eighteen inches deep and three feet apart each way, and filling them to within four inches of the surface. Then water the whole area thoroughly before filling up the holes with soil and a bit of turf.

Banding trees. Young trees should not be banded with any sort of coal tar preparation to prevent caterpillars from ascending the trunks. Coal tar contains a toxic substance which may penetrate to and injure the cambium layer and even cause fatal "girdling" of the tree. Thick bark on old trees may prevent toxic chemicals from reaching the cambium, but if banding is called for (it is less popular than formerly) the sticky material should be applied to a strip of heavy paper tied around the tree. Speaking of girdling, if a ring of both outer and inner bark is removed from any branch or the trunk of a tree, the part above it will gradually lose its vigor and die.

Dog injury. Dogs are responsible for the death of many young trees, especially ornamentals planted around the home. The greatest injury is to the root system; if this occurs during the first year after the tree has been planted it is often fatal. Evergreens with branches close to the ground often suffer foliage discoloration and destruction. The best way to protect them is to surround them with a low wire fence although several preparations designed to repel the animals are available at seed stores.

Gas injury. Trees may be injured or killed by poisonous gases in either or both of two ways. The roots may absorb the noxious gas from the soil, or the leaves may gather it from the atmosphere. The presence of illuminating gas in the soil is usually the result of a leaky gas main near the tree. The first evidence of such poisoning is the wilting of the foliage, which finally turns brown; the tree soon dies. If gas injury to the roots is suspected, the soil surrounding the tree can be purified by forcing the gas out with the aid of compressed air. Of course, immediate steps to locate and fix the leak should be taken by the gas company.

Trees located near industrial centers where the atmosphere is charged with poisonous gases emitted from huge smokestacks may suffer foliage injury. They will not die as quickly as where the soil is permeated with poisonous gases, but they will succumb just as surely. The remedy is not as simple as in the first instance since it requires the removal of the source of the gas; sometimes, however, a change in the fuel used may bring about the desired improvement.

Wind-burn. When evergreen trees assume a red-brown color in late winter or early spring, the cause is often what is known as "wind-burn" or "winter-drying." Usually noticeable after a severe winter on trees growing in exposed places, this results from the rapid loss of water from the leaves at the time when the water in the soil is frozen and not available to the roots. Small trees with shallow root systems are sometimes killed outright, especially if they have been transplanted late the previous summer. Following such injury, various fungi may develop on the dead foliage and later in the summer give the impression that a leaf-blight caused the damage. Whether the injury is due to wind-burn or fungus attack can be determined by watching the foliage throughout the season. If the injury does not spread, it is safe to assume that the damage was due to severe cold and drying, not to fungi or leaf parasites. To prevent wind-burn, mulch the soil around the roots during winters when there is little snow on the ground. Leafmold, peat moss, or straw makes an excellent mulch, but do not apply until the ground has frozen.

Burying burlap with roots. It is a common practice in planting to bury the burlap wrapping which comes around the roots of a tree shipped from the nursery. The reasoning is that the material will decompose in a short time and not act as a hindrance to root growth. Recent experiments by Dr. L. H. Jones, of Massachusetts State College, clearly show this practice to be detrimental. His investiga-

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tions indicate that the decomposition of the cellulose in the burlap fiber causes nitrogen deficiency in such a soil. He says, "The direct cause of the shortage of available nitrogen in such cases is the superior ability of the soil micro-organisms producing the decomposition of the burlap to assimilate the nitrogen of the soil in competition with the plant." In other words, if you bury burlap, paper, cloth, or other cellulose material near the roots of a tree, you cannot expect the plant to thrive until such material has been thoroughly and completely decomposed.

Damage by artificial lights. The practice of lighting up evergreens on the front lawn at Christmas time is a fine custom, but care should be taken in selecting the light bulbs to be placed on the trees. The ordinary small ones used on Christmas trees indoors are all right, but bulbs of the 25-watt size, or larger, should never be used on growing trees. The heat from them is usually sufficient to burn the foliage, even though the injury may not become apparent until the following spring or summer when the needles turn a dull brown and assume an unhealthy appearance. Later they drop off and the tree loses its aesthetic value. Repeated injury of this kind will so stunt the growth that the tree finally falls a prey to insects or fungi.

Spray injury. Recent experiments have shown the possibility of severe injury to evergreens where they are sprayed first with arsenate of lead and soon after with a mixture containing soap. The soap reacts with the arsenate, producing soluble arsenic which in turn causes the burning. Oil sprays, sometimes used on evergreens in early spring, will burn the foliage if applied during freezing weather. Also, certain conifers may be injured if excessive amounts of oil are used. Certain deciduous trees, like sugar maple, black walnut, butternut, and beech are very susceptible to injury from dormant oil sprays.

Girdling wires. When a wire is wound around a limb or the trunk of a tree and left undisturbed for several years, it will gradually cut into the bark and wood of the growing member. At first the injury will appear merely as a constriction in the bark, but as soon as the wire becomes buried beneath the outer bark, it begins to check the flow of elaborated sap from the leaves downward. This causes an abnormal growth where the wire girdles the tree. Except in severe cases, in which the tree may be gradually killed, the parts of the stem above and below the girdle will usually unite and form new conducting tissue outside the wire.

Plants that mimic stones

[Continued from page 32]

crevice of the plant and shortly opens into a stemless blossom. Often two buds appear, but only one opens at a time. The flower, quite large in comparison with the plant that produces it, is aster-like with rather fine petals of rich and brilliant yellow, and odorless. To see a plant that has spent untold generations in a successful attempt to safeguard its existence against grazing animals by mimicking a stone, suddenly burst into a gaudy and most conspicuous blossom that can be seen from a considerable distance, gives the impression that Nature has made a mistake. For even a weak-sighted browser could find these choice bits of succulents under the brilliant flowers. One is inclined to think that the flowers might better have been somber in color and small. However, Nature had to consider other matters in providing for the perpetuation of the plants. Seeds must be produced and the ratio of new plants must be greater than the possible loss or destruction so that the group can increase and spread. And for the fertilization of the seeds, Nature relies on the insects which she attracts by means of the large and highly colored flowers, made further attractive by their nectar and pollen content.

To carry out the function of fertilization in the living stones, Nature has restricted the process to an unusual degree. Where they grow, moisture is present in appreciable amounts only during the rainy season. Following downpours of rain the hot sun quickly dries the surface of the sandy soil. Hence, that they may gather all the moisture possible, these little plants have very long roots, reaching down into the moister realms of the soil.

Since the plant needs moisture in order to flower, it blooms during the rainy season. The rains occur mainly in the daytime, and during the torrential showers insects are not on the wing; in fact they appear in great numbers only as the sun approaches the western horizon and lower temperatures prevail. Only as darkness approaches, therefore, do the living stones open their flowers to attract the feeding insects. By this time the herbivorous animals that might also be attracted have about finished their grazing. Later, as darkness falls, the insects return to their shelters and the flower begins to close, to remain snugly tucked away and protected by its sepals until the same time next day. This program is re-

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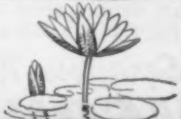

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peated for four days. On the fifth evening a final, but only partially successful, attempt is made, and thereafter the flowers dry up and the plants do not bloom again until a new set of leaves matures.

In the same family, we find another group known as Lithops, or stone-faced plants, even more nearly perfect in their mimicry. Each plant consists of two semicircular leaves growing flush with the ground level and separated only by a slight, barely perceptible, central indentation. The bud forms between the tightly compressed leaves, forcing them apart to reach the surface so it can burst into a gorgeous bloom similar to that of the Pleiospilos already described and often twice the size of the plant that bears it. Mimicking the spotted pebbles among which they grow on the windswept veldt, they are very difficult to detect, as the illustration on page 32 shows. There are many of these tiny succulents, all of about the same form; they differ somewhat in size and in surface coloring and markings, but all resemble pebbles. In fact, I enjoy making minor wagers with my guests in testing their ability to point out which are plants and which are stones in my collection. Always I propose the test before displaying the plants, for most people cannot conceive that a living plant can so closely resemble a stone as to defy instant detection. To see their expression of confidence change as they view the plants and pebbles is amusing.

As to the culture of these interesting plants, it is not hard, the greatest difficulty being to unlearn what we already know about the growing of the more common house plants. The general belief is that all plants will thrive if given a rich soil, plenty of water, and an occasional feeding. But if you have been successful in the cultivation of plants by that method, you must not expect to use it in growing satisfactorily the succulents mentioned in this article.

The cultivation of Pleiospilos and Lithops in our modern, heated homes is quite easy. Unlike most plants, they have no difficulty in withstanding the dryness of the air. Their habitat is a hot, dry region where the soil contains a large proportion of sand and gravel and where the drainage is perfect. They receive plenty of water during the rainy season, but little for the rest of the year, depending on night dews and what little they can absorb through their long root system.

As to heat, the temperatures of our late spring, summer, and early fall seasons are ideal for their growth in window gardens. During the colder seasons a temperature no lower than 55° F. will keep the little plants in good condition; a higher temperature will keep them growing.

I find a good potting mixture is very important; good results can be expected from this selection and arrangement of materials: starting at bottom—coarse charcoal; coarse sand; equal parts of good garden soil, sharp sand, and fine peat moss; coarse sharp sand, deep enough to cover the the base of the plant. The purpose of the whole arrangement is to afford good drainage. If the base of the plant is kept damp for any length of time, especially on dull days, it will invariably start to rot. In the winter, especially, keep the plant rather dry. If it should be in dire need of moisture this will be indicated by the plant surface becoming wrinkled and slightly shrunken.

During hot, sunny weather one need not exercise such extreme care in watering, for a little extra does no harm, as long as the surface dries quickly.

A good method is, first, to note the possible need of moisture as indicated by the appearance of the outer pot surface. If it looks dry, tap it with your knuckles; if it has a hollow sound it is no doubt quite dry. Place the pot in a pan of water and note the absorption of moisture as the color of the pot changes. When the moisture line reaches a point approximately level with the bottom of the top layer of sand, it is best to remove the pot. Water only on sunny days, so that if the moisture reaches the surface and the body of the plant it will dry quickly. If, for any reason, it is necessary to water at any other time, permit the water to show only half way up the side of the pot. No rule can be set as to how often to water owing to the great variation in the conditions under which the plants are grown. The most positive method is to run a check-pot, filled in the same manner and with the same soil, as the pots in which the plants are growing. Care for it, in every respect, the same as for the pots in which the plants are growing. When in doubt as to the need of watering, dump the check-pot and note the condition of the soil. Moisture is a most important requirement.

Next in importance is light. Knowing where the plants come from, give them sun all day if possible; at any rate, all your particular conditions will permit. No form of fertilizer is required.

These succulents are not subject to the more common plant pests; but if you have any insects or scales on other plants near by, they will find your living rocks.

To derive the full benefit and enjoyment from these interesting bits of vegetation, give thought to their arrangement. Place them in a suitable container.

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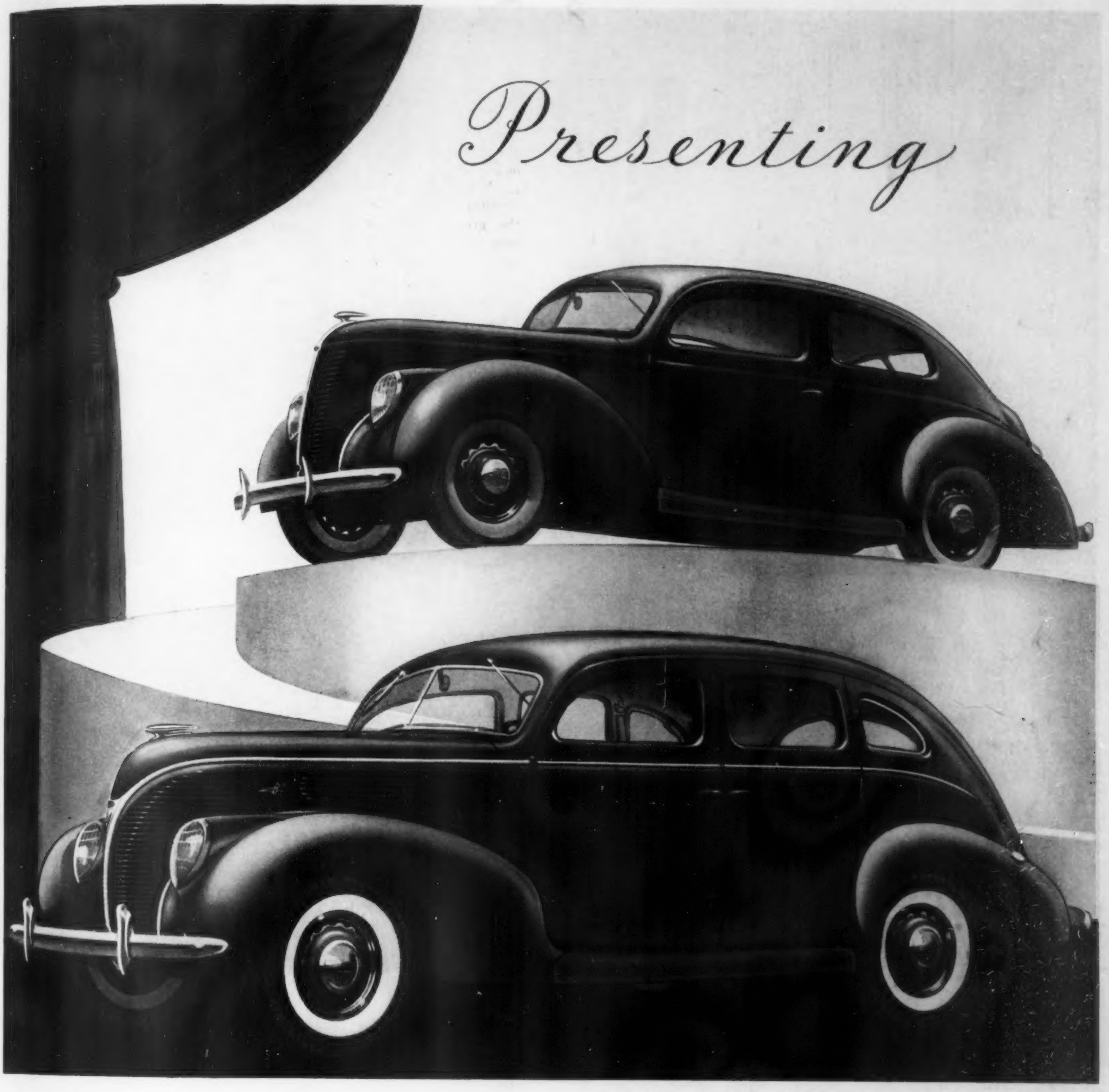

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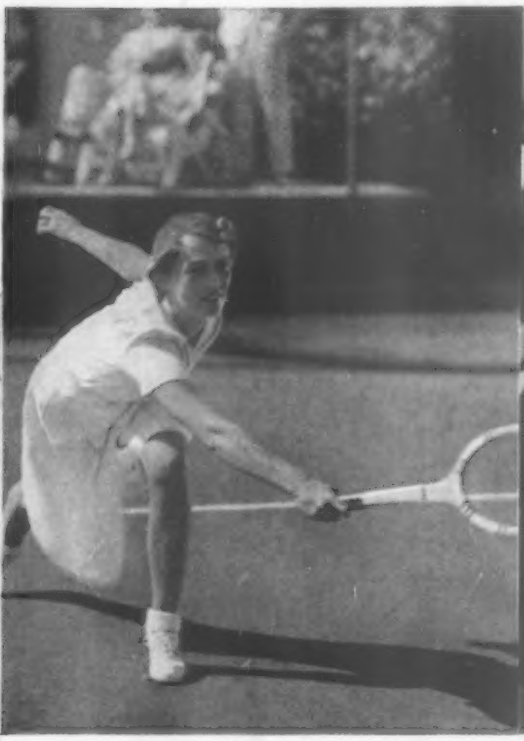

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